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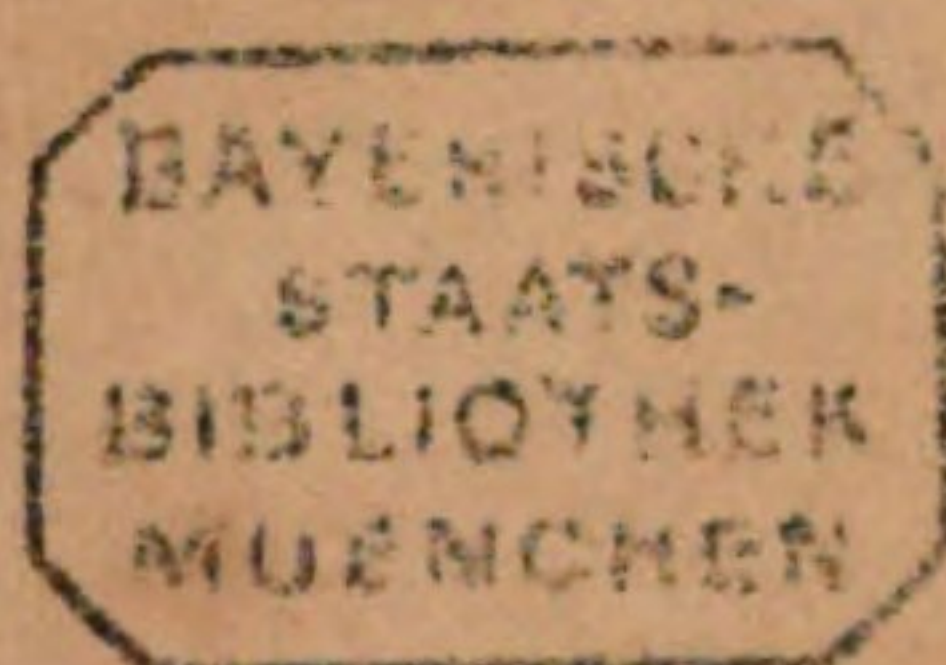
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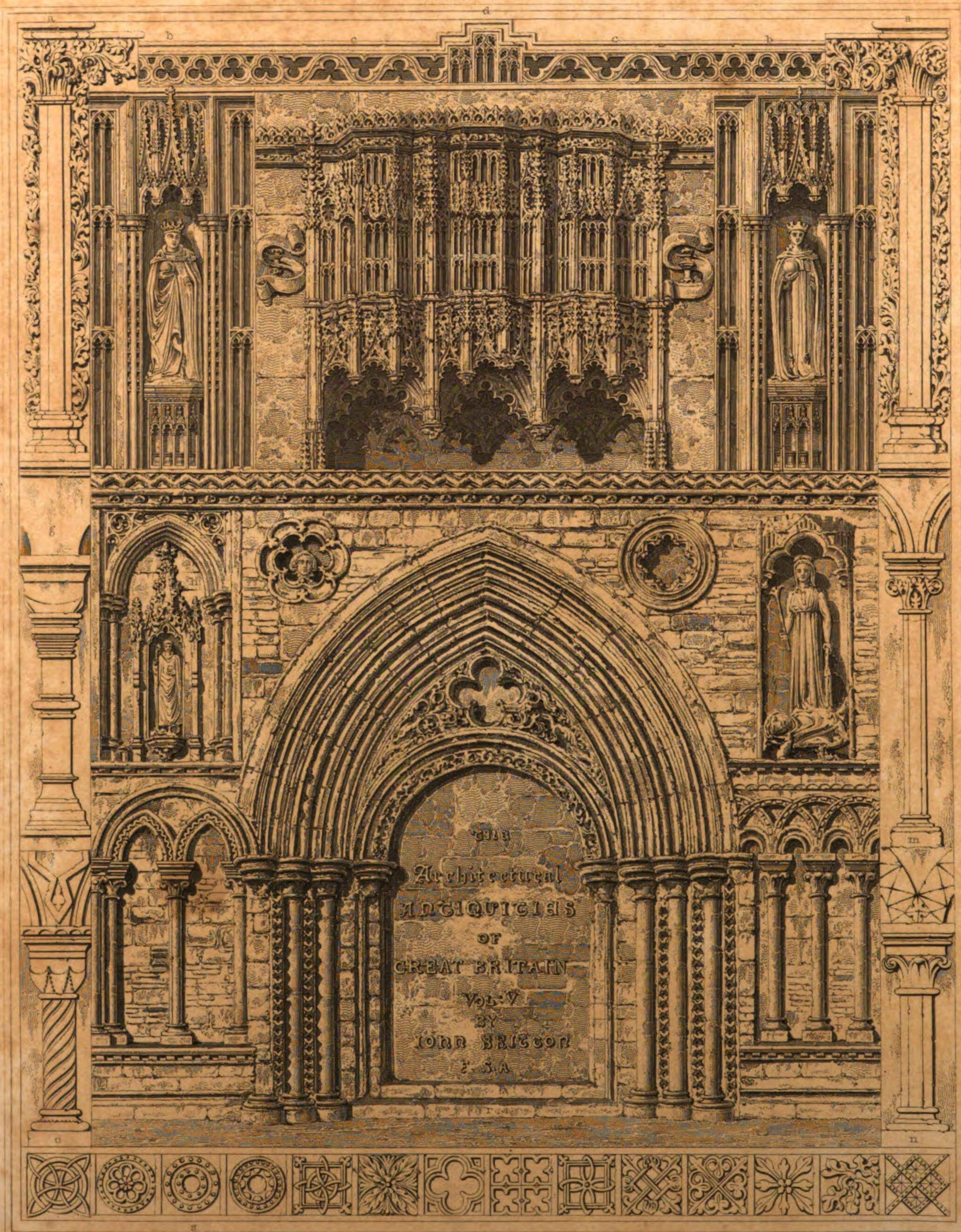
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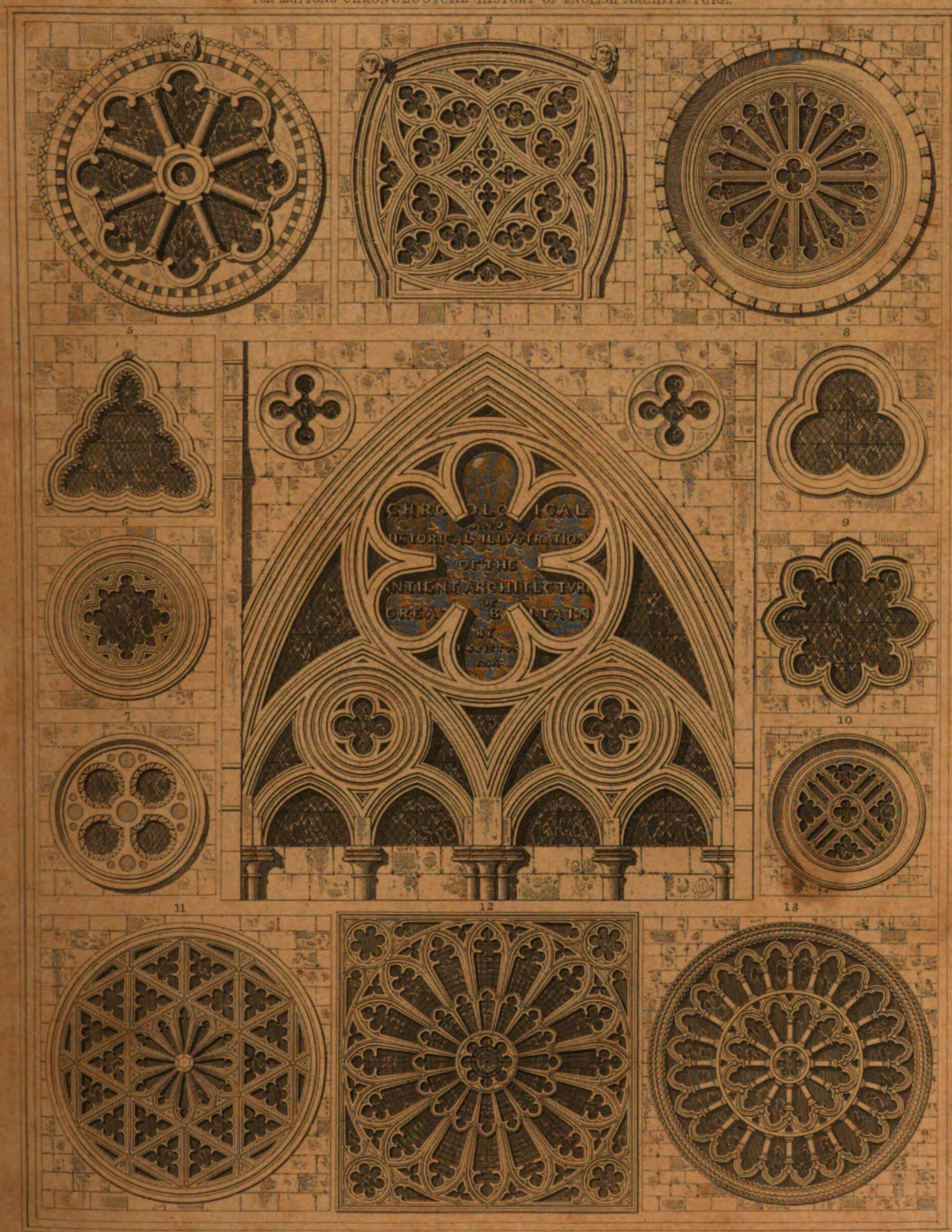
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SPECIMENS FROM DIFFERENT BUILDINGS.

TO JOHN NEWMAN ESQ. ARCHITECT, this Plate is inscribed with sentiments of esteem by J. BRITTON.

London, Published Dec. 1. 1821, by Longman & Co. Paternoster Row.



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OF
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WITH HISTORICAL AND DESCRIPTIVE ACCOUNTS OF EACH.

By JOHN BRITTON, F. S. A.

IN FIVE VOLUMES.

VOL. V.

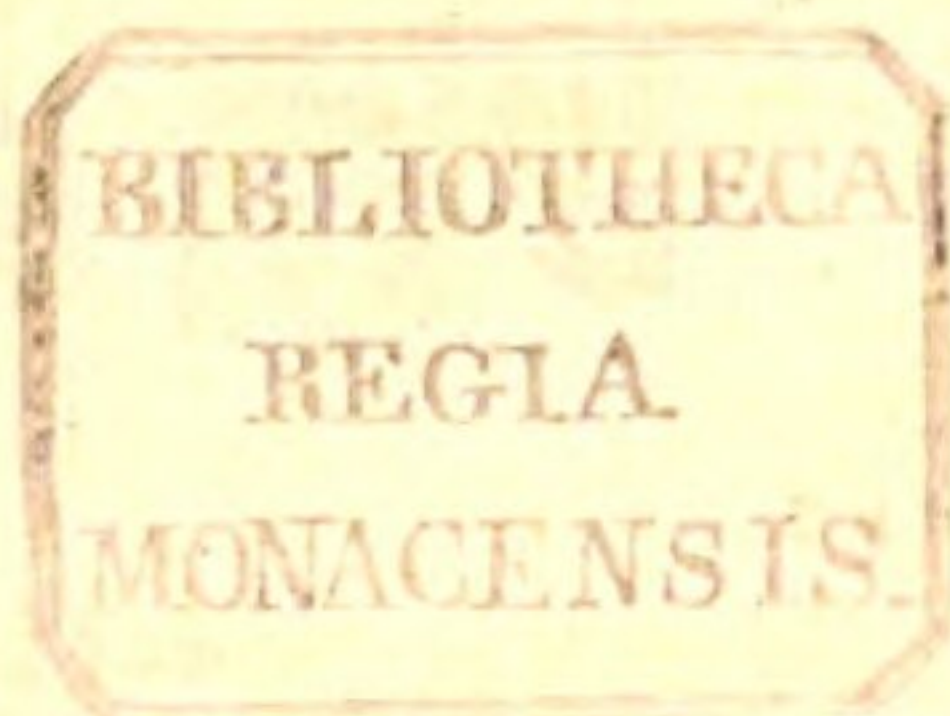
LONDON:

M. A. NATTALI, 19, SOUTHAMPTON-STREET,
COVENT-GARDEN.

M.DCCC.XXXV.

Printed by T. Combe, Junior, Leicester.

G. SWITT DEL ET SC.



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Architectural Antiquities
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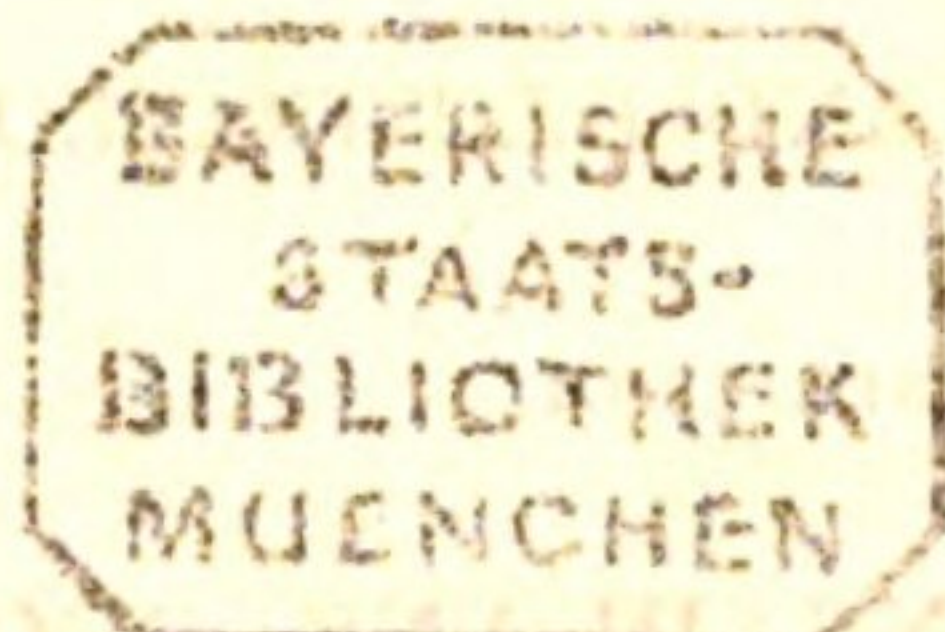
CONTAINING A CHRONOLOGICAL HISTORY AND ILLUSTRATIONS OF CHRISTIAN ARCHITECTURE ;—EIGHTY-
SIX ENGRAVINGS, CHRONOLOGICAL LISTS, AN ARCHITECTURAL GLOSSARY, INDEXES, ETC.

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PRINTED FOR LONGMAN, REES, ORME, BROWN, AND GREEN, PATERNOSTER ROW;—J. TAYLOR,
ARCHITECTURAL LIBRARY, 59, HIGH HOLBORN ;
AND THE AUTHOR, BURTON STREET.

1826.

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AND BRIDGES

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EARLIEST PERIODS, THROUGH THE MIDDLE AGES, TO THE PRESENT TIME;—WITH
A DESCRIPTION OF THE REMAINS OF THE ROMAN, SASSANID, AND ARABIC ARCHITECTURE, ETC.

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1860.

CHRONOLOGICAL HISTORY

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OF

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EMBRACING

A CRITICAL INQUIRY

INTO THE

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ALSO

Eighty-six Plates of Plans, Sections, Elevations, and Views,

WITH

HISTORICAL AND DESCRIPTIVE ACCOUNTS OF EACH EDIFICE AND SUBJECT;

AN

ALPHABETICAL LIST OF ARCHITECTS OF THE MIDDLE AGES,

AND

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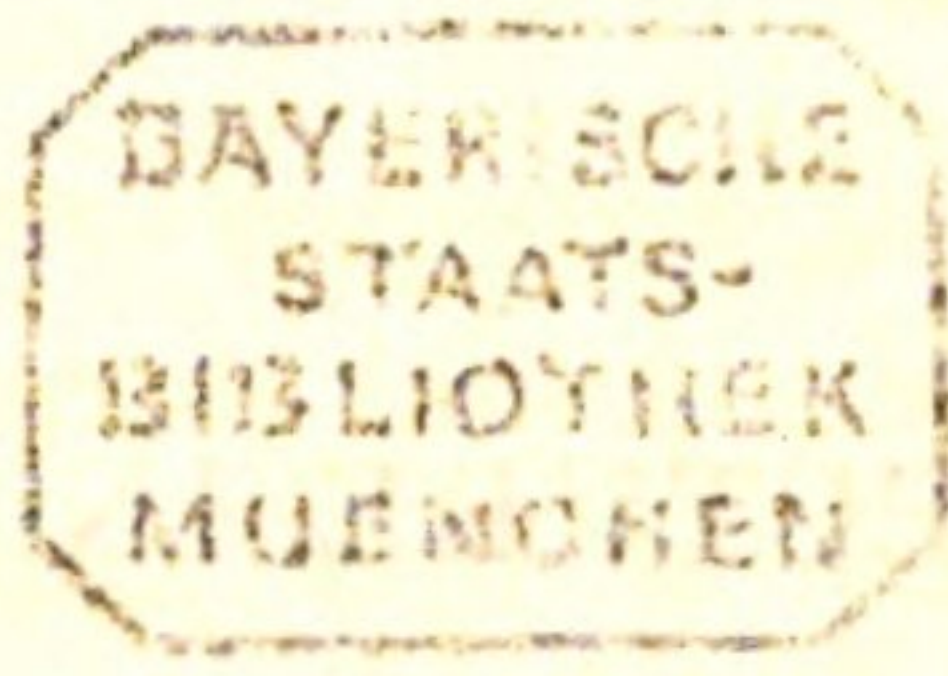
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1826.



C. and C. Whittingham, College House, Chiswick.

PREFACE.



RIGHT and cheerful mornings are not unfrequently the harbingers of cloudy and stormy days:—the ardent mind commences a new and favourite task with eagerness and confidence, but is often thwarted in its progress, and disappointed at the conclusion:

This is the state of man: To-day he puts forth
The tender leaves of *hope*, to-morrow blossoms,
And bears his blushing honours thick upon him:
The third day, comes a frost, a killing frost.”—

SHAKSPEARE.

Eager and zealous in the pursuit of *Architectural Antiquities*, and, after many years devotion to the study, finding it continue to increase its attractions;—being particularly occupied in illustrating the features and developing the history of the ENGLISH CATHEDRALS, which may be said to combine all the essence, the varieties, and the beauties of *Christian Architecture*,—having found that the *Architectural Antiquities*, though amusing and gratifying to many students, was not sufficiently scientific and systematic for others;—knowing that the subject had excited much popular attention, and that something like a grammatical or scientific treatise was wanted, I was impelled to announce the present volume, in the year 1818. From the experience of that time, and the collections then made, I neither anticipated difficulty nor unreasonable delay: but experience and collections have both progressively increased; and instead of promoting and facilitating the task of execution, the one has rendered the mind more scrupulous, and the other has occasioned more labour and difficulty.

* * The *Initial Letter* is from a MS. of the tenth century, in Salisbury Cathedral.

The former four volumes were fortunately completed, not only within the prescribed time, but, I believe, in every respect very superior in quality and quantity to first promises and early samples. So in "THE CATHEDRAL ANTIQUITIES,"—a work produced at great expense,—attended with many anxieties and rebuffs to the author,—and executed at considerable loss to the partners—my faith and credit are, I hope, unimpeached. With the improved talents of the Messrs. *Le Keux's*, and my own sincere devotion to the subject, I cannot doubt but some of its future parts will exceed either of the former. The execution of the volume, now finished, though more than usually tedious, has not had less of my solicitude and devotion than others :—but its subjects are very numerous and much diversified—the task of selection and condensation has been more difficult—the anxiety to produce new and decisive evidence—to obtain fresh and unexplored documents, or proofs—to reconcile contradictions, and substitute facts in the place of theories, all combined to render the mind dubious, and the execution slow. The volume is, however, at length completed, and constitutes an epoch in my life of some exultation and pleasure, but mixed with painful reflections. At its commencement I promised more than has been, or ever could be well performed ; and have consequently given umbrage to some persons whom I would gladly have secured as friends. I have, however, deceived myself much more than others ; for in order to propitiate the good opinion of those whose esteem is worthy of acquisition—to do permanent credit to myself, and to secure for this volume a character that will be enhanced by minute scrutiny and careful analysis—I have encountered great expense and labour, much beyond all former anticipation and former experience. Aware that "THE ARCHITECTURAL ANTIQUITIES" has attained unexampled popularity and credit ; that it has excited both rivalry and enmity ; and that this supplementary volume, which aims at more science, system, and originality, than the preceding portion of the work, would be subjected to every trying ordeal of criticism, I have moved

through its various and intricate details with caution, and even hesitating timidity. Hence has originated its tardy progress. It has been my wish to guard against hypothesis and error, and to record nothing but undeniable fact, or inference from unimpeachable evidence. On a subject which has been so much discussed; on which such opposing and varied opinions have been entertained and promulgated; which has engrossed the attention and diligent researches of many men of learning; which involves in its own nucleus much of the history, art, and science of distant ages, and of different nations—I have thought it necessary to seek diligently and to speak cautiously. At the same time, however, I have generally written freely, and always in a tone and style of language proportioned to self-conviction, and to the evidences before me. Had I been less scrupulous, and influenced more by the pressing emergencies of the moment, and the entreaties and complaints of friends and correspondents, than the desire of satisfying my own mind, and thereby securing permanent credit, I should certainly have finished the work two or even three years ago.

On two points I have disappointed my Subscribers, and must therefore entreat their forgiveness: at the same time I can adduce some strong facts in extenuation. It is more consonant to my feelings and practice, to avow an error, and trust to a liberal and generous decision, than endeavour to screen it by subterfuge or evasion. Originally I promised to include a review, with illustrations, of *Castellated* and *Domestic*, as well as *Ecclesiastical Architecture*. As I proceeded with the work, it was found impracticable to effect this in any thing like a satisfactory manner; and that if it were attempted within the proposed limits, each branch must be slightly and very imperfectly elucidated. I therefore determined to forego two of the subjects, and to enter more fully and critically into the details of the third; and thereby endeavour to develop the history and display the varied characteristics of Christian Architecture. How far I have been successful in treating the one subject, and how far pardonable

for omitting the others, must be submitted to the decision and candid interpretation of the critical reader: and he will also be enabled to determine, from what has been done, how far it would have been practicable or prudent to have attempted the comprehensive tripartite review, which the whole involved. The collection of materials I have made towards illustrating both the history and peculiar characteristics of *ANTIEN*T CASTLES and *MANSIONS* is very extensive, and has been obtained with no small degree of diligence, and at no inconsiderable expense. Nothing like justice could be done to them jointly in less compass than a volume of equal extent to the present. The subject would necessarily embrace a concise account, with illustrations of the castrametation and military tactics of the Britons, Anglo-Romans, and Saxons; followed by histories, descriptions, and architectural illustrations of the Castles of the Normans and English, up to the time of the Plantagenets and Tudors, when fortified or crenellated mansions were built by licence from the crown, &c. This review would also comprise accounts of the customs, with the domestic and chivalrous manners of our ancestors:—it certainly presents a theme exceedingly attractive to a man who combines the feelings of the artist, the historian, and the antiquary. If the Government of the country, or one or more of its competent chartered Societies, were to patronise and aid such a work, and the extortionate Public colleges and libraries,—always excepting the British Museum—subscribe for copies, rather than exact them from the struggling author and enterprising publisher, the work might be easily and promptly executed. But with the certainty of very great expenses, and great labour, with the uncertainty of remuneration, a prudent and experienced author will necessarily pause ere he commences.

The other point demanding an explanation and apology respects the price of the present volume. I originally engaged to produce it in the compass of ten numbers, at twelve shillings each; and containing in the whole eighty prints, with about twenty sheets of letter-

press. It now contains eighty-six prints, with forty-three sheets of literary matter; and it cannot escape attention, that the greater part of the latter has been the result of much critical investigation, and that I have assiduously endeavoured to compress a large mass of evidence within a comparatively small compass. In comparison to the fourth volume, this is very cheap: that contained seventy-six engravings and two hundred and eighteen pages of letter-press, at the price of six guineas; whilst this comprises eighty-six engravings, and three hundred and forty-four pages of literary matter. The relative qualities of paper, printing, engravings, and novelty of information, must also be greatly in favour of the present volume. With this explanation, and with the volume as now produced, it is hoped every candid and liberal-minded person will be satisfied. I also hope that the respectable Publishers, my partners, with whom I have enjoyed intimate association and uninterrupted confidence and friendship for more than twenty years, will be personally satisfied, and eventually benefited. It is barely justice to them to state that they have made great pecuniary sacrifices for this Work, and on "THE CATHEDRAL ANTIQUITIES:" and I am very anxious that they should be amply and speedily remunerated. Such publications cannot often be produced at the sole expense and individual risk of an author. Unless, therefore, the respectable and opulent publisher joins in the undertaking, and there be a mutual dependence on, and confidence in each other, books of such magnitude and cost will not be produced. I have served more than the period of three *apprenticeships* to "the art, trade, and mystery of the craft;" and have certainly attained no small share of knowledge of my business: yet, from naturally fastidious habits, and an anxious desire to improve in style as well as matter—to elicit something new and valuable, as well as merely true and pleasing—to stimulate the Artist to co-operate in the same pursuit, and thereby secure credit to himself and confer it on his country—I am ever seeking for improvement, and shall continue my literary works with unwearied attention and devotion as long as I may be induced to publish.

The printed list of publications, at the end of this volume, will point out the titles, and indicate the subjects of the works on which I have devoted more than twenty-five years of my life. That I have been tempted to undertake too much, I readily admit—and that, according to the metaphorical remarks of some friends, I have “too many irons in the fire,” is likewise true: but I am not aware that any of those irons have been injured by length of heating, though my own fingers have been often burnt by an anxiety to pay proper and eager attention to each and to all. To do this I have been compelled to forego many of the amusements and pleasures of society; and have appeared to neglect relatives and friends. Having, however, once embarked in a public work, and made a pledge to that public, I never can feel at ease till it be fairly and honestly executed, and the pledge redeemed. Hereafter it will be my aim to guard against the temptations of novelty, and endeavour to reduce my labours to six or eight hours, instead of twelve and fourteen per day, which has been my practice for some time past. Age creeps on imperceptibly,—life is precarious, and all the bodily and mental faculties must lose their energies when man has past his prime. My own life has been one of vicissitude, care, and anxiety; and having passed the fifty-fifth year of my age, it is time to calculate on a little respite, and make preparations for the *Finis*. As an apology for the long delay of another volume, “*Topographical Sketches of North Wiltshire*,” I was led to relate a few particulars of the early and literary part of my life. The narrative excited some attention, and I trust that it has justified me in the estimation of the liberal reader, and that it will incite other young persons to perseverance—activity—and zealous devotion to any and every subject they may engage in. That I have obtained much pleasure from the literary profession in which I accidentally engaged, and also derived from it a respectable income, I readily admit: but had the same assiduity and zeal, with a fair portion of mental capacity, been employed the same length of time in many of the trades or professions of London, the result would have been a handsome fortune. Although so much about self may savour of

egotism, and be repugnant to the feelings of the proud and reserved, I am induced to enter into this detail from a knowledge that the private pursuits and conduct of an author are necessarily associated with his works; and also that a plain "unvarnished tale" of facts and reasons may tend to ward off severity of criticism with some, and propitiate kind and generous feelings in others.

The terms *Saxon* and *Gothic* have been much confounded and indiscriminatingly used by almost every writer, who has published opinions or observations on the subject, whilst that of *Norman* has been improperly and unfairly omitted by the writer of the literary part of Storer's Account of Cathedrals. Even those who are learned and acute in most matters of criticism and history, seem to be either indifferent or undecided on this; yet precision in phraseology is essential to correct writing, as it is to correct thinking. In the ensuing pages I have endeavoured to guard against every thing like vague language, and have applied the terms *Saxon*, *Norman*, *Pointed*, &c. to designate the Architecture which I regard to be purely *Saxon*, *Norman*, and *Pointed*; whilst the word *Gothic*, as it conveys no definite description of any one style or class, has been omitted in my vocabulary, excepting to denote some tasteless, non-descript inventions of the Batty Langley kind, or of modern works of a similar character. Respecting the term *Christian Architecture*, I have assigned reasons in page 31.

In the ensuing pages, the reader will observe a great number of references to authors and documents: on this point it has been my aim to do justice to every one, and to make each writer responsible for his individual statements and opinions. Fidelity of quotation has been carefully attended to. Eager and anxious to do justice to all my predecessors, contemporaries, and even rivals, some of whom jealously avoid all notice of my own works, I have referred to every book, and every author that has come under my notice, and I trust have spoken candidly and sincerely of all. The petty passion of jealousy,

and the unworthiness of literary envy, are degrading to the man who writes to inform and improve his fellow creatures. If it ever formed a part of my own character, I hope it is wholly eradicated; and also trust that the remainder of life will be passed in amity with all the literati and artists of my country.

It remains for me to testify my thanks and obligations to some of those kind and intelligent friends and co-labourers, who have contributed, *con amore*, to the contents and interest of this volume.

To JOHN ADEY REPTON, Esq. I am indebted for the loan of several accurate drawings, and for useful information.

Mr. EDW. JAS. WILLSON, of Lincoln, author of the historical and descriptive portion of Pugin's "Specimens of Gothic Architecture," has favoured me with the judicious accounts of the tower of St. Peter's, Barton, Beverley Minster, and Lincoln Cathedral.

To WM. GARBETT, Esq. Architect, of Winchester, I have to render acknowledgments for some discriminating remarks on the architecture of the Churches of St. Cross and Romsey; and have to regret that part of his communication came too late.

GEORGE BAKER, Esq. the able historian of Northamptonshire,—Dr. FITTON,—WM. HAMPER, Esq.—DAWSON TURNER, Esq.—EDWARD PRETTY, Esq.—CHARLES CLARKE, Esq.—Dr. INGRAM,—T. RICKMAN, Esq. Architect,—the Rev. S. BARKER,—the Rev. T. D. FOSBROOKE,—and the Rev. Mr. SPURDENS,—have all kindly and freely communicated their respective aids towards the accuracy and utility of this volume.

To EDW. W. BRAYLEY, Esq. I cheerfully acknowledge obligations for useful literary assistance.

J. N. BREWER, Esq. author of "*The Beauties of Ireland*," &c. very kindly furnished me with his MS. before publication, of an Essay on the Architectural Antiquities of that Island.

Sept. 10, 1826.

J. B.

Analytical Table of Contents.

PREFACE, explaining the reasons for the slow execution of this Volume:—the nature and object of its contents:—&c.

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CHAPTER I.

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CHRISTIAN Architecture used as a generic term, 31, 32. Correct Nomenclature of Import-ance, 33. The various Terms used, and Titles of different Treatises and Essays, by Authors who have published on the Subject, chrono-logically arranged—

1. *Commentary on Vitruvius*, by CESARE CE-SARIANI, 1521; who speaks of the Cathed-ral of Milan as built "Germanico more"—in the German manner, 33. 99.

2. *Treatise on Geometry*, by ALBERT DURER, 1525; describes Pointed Architecture as a new species of building, by the Germans, not seen before, 33. 99.

3. *Lives of Painters, Sculptors, and Architects*, by GIORG. VASARI, 1550, &c.; terms the Pointed Style *Maniera Tedesca*, the German or Gothic manner, 33. 44. 99.

4. *Treatise on Architecture*, 1570, by ANDREA PALLADIO;—same as Vasari, 33.

5. *Elements of Architecture*, by SIR HENRY

- WOTTON, 1624; attributes the invention of Pointed Architecture to the Goths, or Lombards, 42. 44.
6. *Chronologia Architectonica*, MS. about 1656, by JOHN AUBREY, published in 1762; first attempt at an Arrangement of Styles, Dates, &c. of Ecclesiastical Architecture, 43.
 7. *Account of Architects*, by JOHN EVELYN, 1697; calls the Pointed Style, Gothic, from the Goths, 33. 44.
 8. *Parentalia* (1750), by SIR CHRISTOPHER WREN, who died in 1723; supposes the Saracens invented the Pointed Style, which he calls *Saracenic*, 34. 53.
 9. *Essay in Archæologia*, vol. i. and *Itinerarium Curiosum*, 1724, 1726, by DR. W. STUKELY, 1755; says the Pointed Architecture was brought originally from Arabia; and the Style should be called the *Arabian Manner*:—that this Arabian Architecture and slender Pillars are taken from the groves sacred to religion, “those verdant cathedrals of antiquity;”—says Pointed Arches, &c. came from France to England, 59.
 10. *Letter to Dr. Warton*, by THOMAS GRAY, who died in 1771; opposes the opinion that the Pointed Style came from the East, 74.
 11. *Observations on Southwell Church*, MS. by JAMES ESSEX, who died in 1784; states the Gothic Architects were led to the use of the Pointed Arch by “the practice of vaulting upon bows, and sometimes covering with such vaults irregular spaces,” 77. 79.
 12. *Notes to Pope's Moral Essays*, by BISHOP WARBURTON, 1760. The Goths, “by the assistance of Saracen Architects, struck out a new species of Architecture, which can alone be truly called the *Gothic Style*,”—originated from arcades formed by the branches of trees, 60.
 13. *Ornaments of Churches considered*, by DR. THOMAS WILSON, 1761; ascribes the origin of Pointed Architecture to the Age of Theodoric, K. of the Ostrogoths, 44.
 14. *Observations on Spenser's Fairy Queen*, by THOMAS WARTON, 1763, first public writer that published a Chronological Arrangement of Pointed Architecture, which he calls Gothic, and dates its commencement about 1200, 34, &c.
 15. *Letter to Burke*, by JAMES BARRY, 1768, published in his Works, 2 vols. 4to. 1809; considered the Pointed Style as a debased imitation of the Grecian orders, 51.
 16. *Letter to the Rev. W. Cole*, by H. WALPOLE, 1769; thinks Shrines for Relics were the real prototypes of the Pointed Style, 76.
 17. *History of Ely*, by the Rev. J. BENTHAM, 1771; derives the origin of Pointed Arches from the intersection of semi-circles in the “early Norman and Saxon Buildings;” considers it as uncertain “when they were invented, or where first taken notice of,” 63.
 18. *History of Italian Literature*, by G. TIRABOSCHI, 1771; supposed that a kind of Architecture alluded to by Cassiodorus may have resembled the Pointed Style, 45.
 19. *Antiquities of England, &c.* by FRANCIS GROSE, 1773, narrates the opinions of Wren and others, without deciding on them, 40.
 20. *Horda Angel Kynnan, &c.* by JOSEPH STRUTT, 1775. The Pointed Style was probably “brought from abroad by the Knights who attended the Holy Wars,” 62.
 21. *Principles of Civil Architecture*, by an anonymous Italian Writer; approves Bishop Warburton's hypothesis, and distinguishes Christian Church Architecture by the terms *Gotica Antica*, and *Gotica Moderna*, 62.
 22. Paper in *Archæologia*, vol. ix. by GOVERNOR POWNALL. Pointed Style arose “among the Northern Nations, by applying the models and proportions of timber frame-work to buildings in stone,” 63.
 23. *Essay in Transactions of the Royal Irish Academy*, vol. iii. by DR. MATTHEW YOUNG, 1790. Pointed Arches probably adopted in buildings, with very high roofs, on account of their superior strength, 81.
 24. *Discourse prefixed to Plans, &c. of the Church of Batalha*, by JAMES MURPHY, 1795; calls the Pointed Style “a system founded on the principle of the Pyramid:”—uncertain by whom it was invented, 85.

25. *History of Winchester*, 2 vols. 4to. 1798; *Treatise on Ecclesiastical Architecture*, 8vo.; both by DR. JOHN MILNER. "The first Pointed Arches in Europe were those in the Choir of the Church of St. Cross, raised between 1132 and 1136: the Pointed Arch arose from the intersection of semicircular arches," 33. 35. 64.
26. *Essay in Transactions of the Society of Antiquaries of Edinburgh*, 1809; afterwards published in a large vol. 4to. 1813, by SIR JAMES HALL. Pointed Architecture, a secret of free-masons, originated from the Imitation of *Wicker-work*; and it was practised earlier in Scotland than in England, 63.
27. *Antiquities, &c. in Nottinghamshire*, by W. R. DICKINSON, 1801; agrees with Warburton respecting the origin of *Gothic Architecture*, 62.
28. *Account of Durham Cathedral*, by the SOCIETY OF ANTIQUARIES OF LONDON, 1802. Christian Pointed Architecture should be termed "English," as it was invented in England, 36. 67.
29. Paper in *Archæologia*, vol. xiv. by W. WILKINS, Jun. 1803; defends the term *Gothic*, and considers the Pointed Style to be derived from the intersection of circular arches, 40. 73.
30. *Antiquities of Ireland*, by DR. E. LEDWICH. Pointed Arch was used in Egypt many centuries before the Crusades, and introduced into England by the Normans, 86.
31. *Cathedral of Cornwall*, by the REV. J. WHITAKER, 1804. The Peaked or Pointed Arch was used by the Romans in the time of Trajan, and in England, at least, before the Norman Conquest, 87.
32. *Life of Chaucer*, by W. GODWIN, 1804. The Pointed Style probably invented by the Normans, 62.
33. *On the Principles of Taste*, by R. PAYNE KNIGHT. Pointed Style was a corruption of the sacred Architecture of the Greeks and Romans, by a Mixture of the *Moorish*, or *Saracenesque*, 89.
34. *Guide to Ely Cathedral*, by the REV. G. MILLERS, 1805, small pamphlet; afterwards much enlarged and improved, and published with plates, royal 8vo. 1807. Mr. M. coincides with Milner, and uses the term English, 37. 70.
35. *Antient Architecture of England*, 1805, folio, by JOHN CARTER; adopting Dr. Milner's opinion, supposes the Pointed Style to have arisen from intersecting mouldings, 37. 68.
36. *Munimenta Antiqua*, vol. iv. 1805, by EDWARD KING; adopts Dr. Milner's opinion, but indulges in improbable theories, &c. 68.
37. *Disquisitions, &c. in which are "Hints on English Architecture,"* by DR. F. SAYERS, 1805; concludes "that the Pointed Style was introduced into England soon after the Norman Conquest," and says it should be called *Norman*, 37. 69.
38. *Magna Britannia*, vol. i. by S. and D. LYSONS, 1806. Pointed Arch originated from the intersection of semi-circular arches—often occurs in "churches erected in the 12th century, in different parts of Europe," 72.
39. *Observations on English Architecture*, by the REV. JAMES DALLAWAY, 1806. Pointed Style of Italian origin, 41. 51.
40. *Supplement to Translation of Giraldus*, by SIR R. C. HOARE, Bart. 1806. Pointed Arch was used soon after the Conquest, and had its origin on British ground, 71.
41. *Antiquities of Westminster*, 1807; and *History of Gothic Architecture*, 1813; by J. S. HAWKINS. The Pointed Arch was known in very early ages, and is to be found in a building supposed to have been erected in the time of Edward the Confessor, 41. 47.
42. *Principles of Design in Architecture*, by WILLIAM MITFORD, 1809. Pointed Arch, called "*Plantagenet Style*," was derived from the Saracens, 38. 63.
43. *General History of Architecture*, by J. G. LE GRAND, Paris, 1809; blends under the term Gothic, all Architecture not belonging to the Grecian and Roman orders, 90.
44. *Survey of the Ecclesiastical Antiquities of France*, by the REV. G. D. WHITTINGTON, 1809; contends that the Pointed Style pre-

- vailed earlier in France than in England ; and that it originated in the East, 53. 56.
45. Paper in *Archæologia*, vol. xv. by R. SMIRKE, 1810 ; states that the Pointed Style had its source in Italy, about 1100, in describing buildings at Pisa, 48.
46. Paper in the same vol. of *Archæologia*, by SIR H. ENGLEFIELD ; controverts the opinion of Mr. Smirke.
47. *Account of Ripon Minster*, in *Archæologia*, vol. xv. by the REV. R. D. WADDILOVE, Dean of Ripon, 1810 ; supposes the Pointed Style to have commenced about 1140, 72.
48. *Preface to Second Edition of Whittington's Survey, &c.* by the EARL OF ABERDEEN, 1811 ; asserts that the Pointed Style began in the East ; and that it "appeared at once with all its distinctive marks and features," — "very nearly at the same period of time throughout Christendom," 53. 56.
49. Paper in *Archæologia*, vol. xvi. by the REV. T. KERRICH, 1812. Pointed Arch suggested by a figure used on conventual seals, &c. called "*Vesica piscis*;" and states that "Germany has, upon the whole, rather the best claim to the invention," 80.
50. *Letters to a Fellow of the Society of Antiquaries*, by the REV. J. HAGGITT, 1813. Pointed Architecture, he says, is of *Oriental origin*, 53. 55. 91.
51. *View of the State of Europe in the Middle Ages*, by HENRY HALLAM, 1814. That the "Pointed Arch has a very *Oriental character*," 95.
52. Paper in *Archæologia*, vol. xvii. by G. SAUNDERS, 1814. Pointed Arch first used in Canterbury Cathedral, about 1178 ; when Groined Vaultings of the Roofs were first introduced, 82.
53. Paper in the same vol. of *Archæologia*, by SAMUEL WARE. Pointed Arch adopted as causing less lateral pressure than other forms, 85.
54. *Outline of Architecture, Grecian, Roman, and Gothic*, by W. H. SMITH, 1816 ; adopts the opinion of Dr. Milner, 92.
55. *Attempt to discriminate the Styles of English Architecture*, by THOMAS RICKMAN, 1817. 3d edit. 1825 ; gives a history of Church Architecture in England, with a classification of styles, and adopts new terms, 38. 93.
56. *Disquisition on the Church of Tewkesbury*, by the REV. R. KNIGHT, 1818 ; adopts Dr. Milner's opinion, 93.
57. *Introduction to the Beauties of England*, by J. N. BREWER, 1819 ; ascribes the invention of Pointed Architecture to the *Free-masons*, 86.
58. *Inquiry into the Origin of Gothic Architecture*, by REV. W. GUNN, 1819. Pointed Style a deviation from the classic orders, as practised by the later Romans, and therefore denominates it *Romanesque*, 38. 52.
59. *Heraldic Origin of Gothic Architecture*, by R. LASCELLES, 1820. Pointed Arches derived from sections of the Ark ; and Pointed Architecture of "*Hebraic origin*," and "of the very highest antiquity," 95.
60. *Architectura Ecclesiastica Londini*, by CHAS. CLARKE, 1820 ; supposes Pointed Arches were adopted as superior to other kinds of arches in lofty buildings, 85.
61. *Tour in Normandy*, by DAWSON TURNER, 1820. Pointed Architecture appeared earlier in France than in England, 39. 97.
62. *Historical Essays on Caen*, by the ABBE DE LA RUE, 1820. Pointed and Ogee Arches only to be found after the 13th century, 98.
63. *Monuments of German Architecture*, by GEORGE MOLLER, 1821. The Pointed Style originated in Germany, 99.
64. *Remarks on Gothic Architecture, prefixed to Pugin's Specimens*, by E. J. WILLSON, 1821. In two judicious Prefaces to this Work, Mr. W. argues that the "Gothic Style is not an English invention," 101.
65. *On the Application and Intent of the various Styles of Architecture*, Quarterly Review, vol. xxvii. 1822. "The Gothic Architecture, whatever its primitive elements may have been, was created in the northern parts of Europe," 101.
66. *Cathedrals of England*, by J. BUCKLER, 1822 ; approves the term English, 102.

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Engraved Title Pages.

THE ENGRAVED TITLE PAGE

TO

THE ARCHITECTURAL ANTIQUITIES, VOL. V.

Is composed of several architectural members from various buildings, and may be said to display a highly decorative, but heterogeneous assemblage of forms and details. In putting them together, I was influenced more by those feelings which too generally govern modern "Gothic Architects," of amusing the eye, than of satisfying the judgment; for here are specimens of different ages, different classes, and different subjects: the only reason I can assign in excuse is, the reader and student are presented with several correct details and members, brought into a small compass, each of which may be examined separately, and independently of the others. They are all from executed examples, and not fancied designs:—*a a*, columns, with richly sculptured foliated capitals, Chapter House, Salisbury Cathedral:—*b b c c* and *d*, perforated parapets, from Malmesbury Abbey Church, and St. George's Chapel, Windsor:—*e*, the three elaborate canopies, in the centre, is a design of Abbot Islip's, in Westminster Abbey Church:—on each side of which is a canopied niche, with statue, pedestal, &c. from the organ screen, Canterbury Cathedral:—beneath them, at *f*, are two string course mouldings, with the Norman zigzag and the bulb ornaments:—*g* is a column, with central band and peculiar capital from the north transept of St. Alban's Abbey Church:—the niche, with statue adjoining the last named, is from a shrine in the north aisle of the choir, Peterborough Cathedral:—*i*, pannel, with double octo-foil mouldings, inclosing a bust, from the west front of Peterborough Cathedral:—*k*, from the Charnel-House Chapel, near the west front of Norwich Cathedral:—*j*, niche, with figure of a saint, door-way to Chapter House, Salisbury Cathedral:—*m n o*, columns, &c. from Canterbury Cathedral:—the arcade of semicircular, inclosing pointed arch mouldings, with the other of interlacing mouldings, are from Canterbury Cathedral:—the principal archway, inclosing the writing, is a door-way at the south west angle of the cloisters, Peterborough Cathedral, and constitutes an interesting example of the last semicircular with the first pointed styles blended in one object. The series of pateras, interlacing pannels, &c. arranged along the bottom of the print, is from the western archway, St. Peter's Church, Northampton. See Plate No. 19.

THE ENGRAVED TITLE PAGE

TO

THE CHRONOLOGICAL ILLUSTRATIONS, ETC.

EXHIBITS a series of WINDOWS, mostly of the circular shape. They serve to exemplify the fanciful adaptation of forms and ornamental detail which the Christian Architects employed to decorate glazed apertures. On these subjects the inventive faculties were constantly exercised; and hence every new edifice that was raised, instead of being an imitation of a former, as is now absurdly recommended by some dull antiquaries, was both new in construction and novel in design. Christian Architecture affords endless latitude to the inventive mind, and whilst it is susceptible of producing the greatest beauties, and the most impressive effects, from the designs of the man of taste and science, it is sure to convict the ignorant pretender who presumes to trifle with its profound powers. It is singular and lamentable to observe the great deficiency of modern architects in the attempts they have made to design new buildings in this style.

The windows represented in the annexed print furnish some very beautiful patterns either for imitation, in the whole, or for appropriation in part.

No. 1, from the Church of *Patricbourne*, Kent, is in the gable of the east end of a building which contains some fine Norman work in its southern door-way. In the window here delineated, both the mullion column and trefoil headed arch moulding are of the first pointed style.

2. A window in the pediment of the west front of *Canterbury Cathedral*, of very unusual, if not of unique form; but its tracery mullions are not uncommon. The nave of this church was raised about the year 1400, when the present window was most likely inserted.

3. A circular window from the episcopal palace of St. David's, erected about the year 1328, by Bishop Gower.

4. The upper part and tracery of a window in the *Cloister* of *Salisbury Cathedral*, erected about 1250.

5 and 13 are from the south transept of *York Cathedral*, in the first pointed style, and designed most likely about the year 1227, when part of this transept was built under the prelaty of Archbishop Grey.

6. From the crypt of a building called the Charnel House Chapel, near the west front of *Norwich Cathedral*: founded by Bishop Salmon, who died in 1325.

7. From the south transept of *Beverley Minster*. See Plate No. 41.

8 and 9. From the Monks Treasury, *Gloucester Cathedral*, of the first pointed style.

10. From the Hospital of St. John, in Northampton, founded by Wm. St. Clere, who died, 1168, and very similar in design to a much larger window in the north transept of *Winchester Cathedral*.

11. From the hall of the *Bishop of Winchester's* ruined *Palace*, on the banks of the Thames, Southwark, supposed to have been built by Bishop Giffard, about the year 1107.

12. Gable of the transept, *Westminster Abbey Church*, a window of square form, inclosing a circular moulding, and many enriched mullions, with tracery, &c.

List of Engravings

IN

THE CHRONOLOGICAL ILLUSTRATIONS OF CHRISTIAN ARCHITECTURE.

ARRANGED TO EXEMPLIFY THE SUCCESSIVE DATES AND STYLES OF THE RESPECTIVE EDIFICES.

[The Engraved TITLE PAGES, numbered 78 and 79, to be placed at the beginning of the Volume.]

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- No. 1. Roman Wall at *Leicester*, E. and W. sides, with Plan.
Romanic Arches, &c. in *St. Nicholas Ch. Leicester*.
Roman Gateway at *Lincoln*; a large and small Archway.
Postern Tower with Romanic Arches at *Lincoln*.
Roman Wall, with Tower, &c. *Richborough*.
2. *BRIXWORTH CH.*:—Plan, Elevation of N. side, and Details, shewing Romanic Arches, &c. [The tower is shewn in

- No. Plate of Towers, Nos. 85, 86; and one of the Arches of the nave is given in Plate of Arches, Nos. 81, 82.]
3. *EARL'S-BARTON CH.*:—View of the Tower.
4. Ditto:—Details of Arches, and Pillars. [The Doorway to the Church is of later date.]
5. *BARTON-UPON-HUMBER*:—View of the Tower, and Details, with parts from Bar-neck Tower.
6. *LASTINGHAM CH.*:—View of the Crypt. [Plan in Plate of Plans, No. 80.]

Anglo-Norman, Circular Style.

7. View of the *Crypt*, at *ST. PETER'S* in the East, Oxford. [Plan of ditto in No. 80.]
8. *IFFLEY CH.*:—Plan, with Plans of Parts.
9. Ditto:—West Front and Plan.
10. Ditto:—Western Doorway.
11. Ditto:—Southern Doorway.
12. Ditto:—Sculptured Capitals.
13. Ditto:—Views of the Ch. from S.W. and N.E.
14. *CASTLE RISING*:—West End of the Ch.
15. *CASTOR CH.*:—View of the Tower.
16. *HADISCOE CH.*:—Doorway, with Niche and Statue.
17. Ancient Doorways, from *Shalfleet Ch.*, *Hanborough Ch.*, *Peterborough Cloisters*, and *Avebury Ch.*

18. Doorways to *LITTLE SNORING CH.* and *SOUTH WEALD CH.*
19. *ST. PETER'S CH. NORTHAMPTON*:—Tower and Details.
20. Ditto:—Interior View of the Ch.
21. Ditto:—Nine Capitals, &c. [The Ground Plan is given in Plate of Plans, No. 80.]
22. *STEYNING CH.*:—Eleven of one Compartment, Interior and Exterior.
23. Ditto:—Plan, Details, Windows, Door, Capitals, &c.
24. Ditto:—Eight Capitals and a Base.
25. *WINWAL HOUSE*:—View and Plans.

Interlaced and First Division of Pointed Style.

26. Specimens of Six *FONTS* at *Winchester*, *East Meon*, *Canterbury*, *Castle Rising*, *Lullington*, and *Avington*.
27. Specimens of *INTERLACING ARCHES*, from *Malmesbury Ab. Ch.*, *Norwich Cath.*, *St. John's Ch. Devizes*, *Wenlock Priory Chapter House*, and *Ch. of St. Augustine, Canterbury*.
28. *ST. CROSS CH.*:—Elevation of the E. End.
29. Ditto:—Section of ditto, with Plan.

30. *St. Cross Ch.*:—Elevation of Window, Exterior and Interior, and Plans.
31. Ditto:—View of the Interior from S. Aile, looking N. E.
32. Ditto:—View of the Nave and Ailes.
33. *MALMESBURY AB. CH.*:—Elevation of the great Arch to S. Porch.
34. Ditto:—One Division of Nave, and Parts at large.
35. *ROMSEY CH.*:—Two Compartments, Interior, S. side of Nave.

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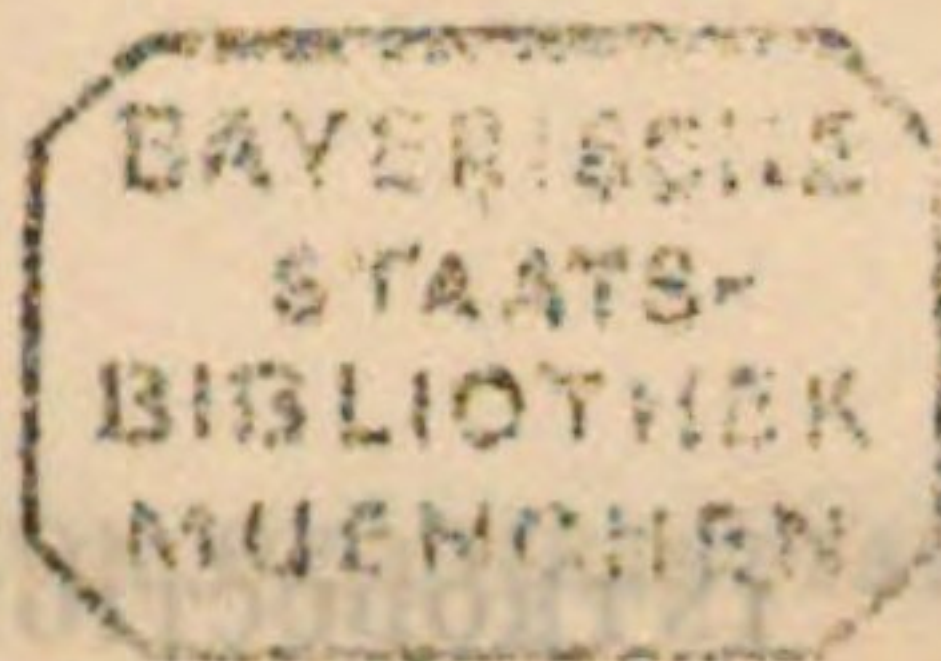
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| <p>No.
36. Romsey Ch.:—Elevation of Part of Interior of S. Transept.
37. Ditto:—View of the E. End, Interior.
38. Ditto:—View of the W. End, Interior.
39. Ditto:—Elevation of W. End, Ext. and Plan. Ground Plan, in Plate of Plans, No. 80.
40. SHOREHAM CH.:—Elevation of Arches, Interior, with Detail.
41. BEVERLEY MINSTER:—S. Transept and Plan.
42. Ditto:—Compartment, Interior and Exterior, of small Transept.
43. Ditto:—Architectural Details.
44. Ditto:—Compartment of Nave.
45. Ditto:—View of E. End, Exterior.
46. SALISBURY CATHEDRAL:—View of E. End of Choir, Audley Chapel, &c.
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52. Ditto:—Central Gable at W. End, with Pinnacles, at large.
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55. Ditto:—Half Elevation, and Half Section of Central Tower, &c.
56. Ditto:—Compartments of Nave and Choir.
57. Ditto:—Elevation of E. End, Exterior.
58. Ditto:—Section of ditto, Interior.
59. Ditto:—Section and Plan of S. Transept.
60. Ditto:—View of the Central Tower.</p> |
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Second and Third Divisions of Pointed Style.

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| <p>61. DORCHESTER CH.:—S. Window of Chancel and Details.
62. Ditto:—N. Window of ditto, and Details.
63. Ditto:—East Windows, ditto.
64. BOSTON TOWER:—N. W. View.
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66. ST. STEPHEN'S CHAPEL, <i>Westminster</i>:—Three Compartments, with Ornaments.</p> | <p>67. WINCHESTER CATHEDRAL:—W. End of Nave, Interior.
68. ST. LAWRENCE CH. EVESHAM:—E. End, Exterior.
69. ABBOT'S TOWER, EVESHAM.
70. Tower of St. Mary Magdalen Ch. TAUNTON.</p> |
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Miscellaneous Specimens.

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| <p>71. Specimens of Ten PINNACLES, from St. Peter's Ch. Oxford, from Rochester, Peterborough, and Salisbury Cathedrals.
72. Four DOORWAYS, from Little Maplestead Ch.—Romsey Ch.—St. Nicholas Chapel, Lynn,—and Magdalen Chapel, Oxford.
73. WINDOWS:—Two from Canterbury Cath., One from E. Dereham Ch., One from Wellingborough Ch., and One from Merton College, Chapel, Oxford.
74. Specimens of Six SPANDRELS and Six PANELS.
75. Eight PISCINAS, from St. Cross Ch. Salisbury Cath., Trinity Ch. Coventry; St. Alban's Ch., Barneck Ch., Dorchester Ch., Cobham Ch., and Norwich Cath.
76. Twenty various WINDOWS.
77. WINDOWS and E. ENDS of Churches:—1. Elevation of E. End of <i>Castle Hedingham Ch. Essex</i>. 2. Interior of ditto. 3. Part</p> | <p>of <i>Chichester Cath. Ch.</i> 4. <i>St. Bartholomew's Ch. Sandwich</i>. 5. <i>Culburne Ch. Isle of Wight</i>; and, 6. <i>Ch. of St. Augustine, Canterbury</i>.
78. Specimens of DOORWAYS, NICHES, Canopies, Columns, String-courses, Pateras, &c. from different Buildings. [Title to Vol. V. Architectural Antiquities.]
79. Specimens of Thirteen <i>Circular WINDOWS</i>, &c. [Title to the Volume of Chronological History.]
80. Four GROUND PLANS of the Crypts, at <i>Lastingham Ch.</i> and <i>St. Peter's Ch. Oxford</i>; and the Churches of <i>Romsey</i>, and <i>St. Peter, Northampton</i>.
81, 82. Series of Thirteen various ARCHES, with Columns, &c. chronologically arranged.
83, 84. Series of Twenty-six WINDOWS, chronologically arranged.
85, 86. Series of Six TOWERS and Six SPIRES.</p> |
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CHRONOLOGICAL HISTORY

OF

CHRISTIAN ARCHITECTURE IN ENGLAND.

INTRODUCTORY CHAPTER.

EXCELLENCE IN ARCHITECTURE:—BRIEF REVIEW OF THE INTRODUCTION OF CHRISTIANITY INTO BRITAIN:—ITS INFLUENCE ON SOCIETY AND MANNERS AMONG THE ANGLO-ROMANS;—BRITONS;—ANGLO-SAXONS;—NORMANS, ETC.:—THE ORIGIN, PROGRESS, AND SUPPRESSION OF MONACHISM.



ARCHITECTURAL Excellence consists in the judicious and skilful adaptation of an edifice to its specific destination, and in the appropriate and tasteful display of its interior and exterior ornaments. Every building of magnitude should be distinguished by decisive and positive marks of its purport. The church, the castle, the mansion, the gaol, the bridge, the temple, the town-hall, &c. should each have its apposite characteristic forms and features. The Greeks and Romans were attentive to this principle: and the architects of the middle ages, though unrestrained by the rules and orders of their classical predecessors, very generally made a specific distinction between the edifice intended for religious worship and ceremonies, and that appropriated for habitation. We know but very little of the styles and characters of the houses of the Anglo-Saxons, or Anglo-Normans; but we believe that ecclesiastical structures engaged the chief attention of their men of science; as religious discipline and ceremony were the primary pursuits of civil society. A critical knowledge of any particular class of antient buildings can only be derived from an investigation of the history of the people with whom it originated, and by an acquaintance with their manners and customs. This inquiry must be replete with amusement and

* * Initial letter from a Saxon MS. of the Gregorian Gospels, Salisbury Cathedral.

instruction, if pursued with a single and undeviating determination to ascertain truth: but when employed in the cause of theory, superstition, or any sectarian dogma, it is repugnant to reason, and hostile to good sense. The stately colonnade and decorated frieze of a Grecian temple, or the rude and ponderous circles of Druidical customs, can only be properly appreciated and understood by those who have diligently and scrupulously analyzed the history of the refined people who elevated the former to excite our admiration, or of the mysterious beings who reared the enormous masses of the latter to awaken astonishment.

The ecclesiastical edifices of Great Britain, and of Europe, are alike interesting to the antiquary and to the artist; for they afford permanent evidences of the progressive changes and improvements in an important branch of art; and also shew the power and influence of religion on mankind. They tend likewise to indicate the march of civilization, and to exemplify many of the customs, manners, and pursuits of the people. Without occupying our pages with theories and controversies, many of which display more of the ingenuity than the good sense of the writers; without diverging into the regions of romance, or placing much credit in the fictions of monkish chroniclers, with their irrational interventions of miraculous agency, we shall have ample materials for an extensive essay on the subject now under notice. The greatest difficulty indeed will be to concentrate the scattered rays of fact and probability into a clear focus, and to separate the reasonable and genuine from the improbable and the false.

The ensuing narrative will be founded on the best and most approved authorities; and in no instance will implicit credit be given to any single writer, when others of equal credibility can be found, either to confirm or strengthen the most rational evidence. It will also be regulated by a very scrupulous attention to names, dates, and passages referred to: and with a ceaseless endeavour to give both the spirit and the letter of all the citations adduced.

The number and variety of religious edifices that were raised in England between the fifth and fifteenth centuries, serve in a material degree to mark the character and arts of the people. The history of religion and of

science in our country we shall therefore find to be intimately blended. It presents in its long and eventful course an amazing variety of doctrines, creeds, opinions, establishments, usurpations, and revolutions, which, pitiable or ridiculous as many of them may appear, when separately considered, yet harmonize in retrospection, into a general display of the gradual, but slow improvement of the human mind.

With this review the history of ecclesiastical architecture is inseparably connected; for it originated with the religion which united so many institutions; it accommodated, at different periods, and in various forms, many successive establishments; it was created and raised by the prejudices of one age; increased and improved by the zeal and craft of another; and spoiled and mutilated by the fanaticism of a third.

As a necessary preliminary to the succeeding chapters illustrative of Ecclesiastical Architecture, it has been considered useful and essentially necessary to lay before the reader a concise account of the origin, progress, and effects of the religion to which that architecture was devoted, the particular institutions which occasioned its successive improvement, and the customs, rites, and economy to which the whole was adapted.

In estimating the benefits produced by the *introduction of the Christian religion into Britain*, we are not so much to regard the immediate effects of that event, as the foundation thereby laid for the moral amelioration of subsequent ages. For many centuries, its advantages were slowly unfolded; yet in spite of the impediments created by priestcraft and superstition, its humanizing influence progressively prevailed; until the reformation, at length, more fully developed the purity of those doctrines which yet remain unknown to a large portion of mankind, and are but imperfectly understood by the remainder. In this age and country, we seldom mistake credulity for faith, or allow to mere corporeal austerities and mortifications that veneration which is due to superior virtue,—the infallible and only mark of genuine piety. We are therefore enabled at the present day to appreciate the current stories of the purity and simplicity of morals and worship among the primitive British Christians, which existed only in the imagination of enthusiastic writers of subsequent ages. When ignorant men

engage in divine contemplations, they fall inevitably into superstition; they behold in the Deity, only a tyrant, delighting in the miseries and privations of his subjects; they imagine his laws framed purposely for the condemnation of his creatures, and they seek to appease him by various sacrifices, which differ in barbarity according to the manners and customs of different societies. Human victims form the horrid propitiation of some worshippers; while others seek to appease heaven by the slaughter of sheep and oxen. Cruel and unnatural torments, self-inflicted, and the renunciation of every earthly blessing, are by another species of fanatics considered the most certain means of averting divine wrath.

Thus, whether the sanguinary demon Superstition immolates his victims at the altars of Moloch, of Diana, or of Woden,—of the idols of the South Seas, or the monsters of Indian mythology,—whether he condemns the wretched oriental ascetic to brutalizing penances, or debars the Roman Catholic votary from the enjoyment of natural affections, and the endearing relations of humanity,—the eye of philosophy detects in all these various disguises the same irrational and absurd principles; and the benevolent heart cannot but lament their influence over the great mass of mankind.

Such are the sentiments with which the author undertakes a cursory view of the establishment, progress, and influence of religion in this country. He will therefore evince little veneration for institutions founded in the name, and not in the spirit of Christianity; little respect for the ignorant credulity, miscalled faith, of savages; and still less for the assumed sanctity of those antient devotees whose useless and disgusting penances, absurd mortifications, and impudent impostures, occupy so considerable a part of our old legends. But while, in endeavouring to elicit truth, we are obliged to censure systems and establishments, let us remember that the conscientious adherents to faulty institutions are not always to be included in the censure due to their authors. It is necessary to distinguish between the profession and its votaries. Monachism is not calculated to increase genuine piety, yet many monks have been pious. Every ordinance of superstition is baneful to the human mind, as calculated to cramp

its energies, and pervert its powers; yet superstitious persons often perform benevolent and honourable actions. Our Roman Catholic brethren, it is generally believed, entertain erroneous opinions of the head of their church, and of his attributes; and these errors produce a multitude of others: yet they agree with the Protestants in many essential practical points of religion, and it is probable, that if ecclesiastical interests, of a temporal nature, were not involved in such errors, their doctrines would not long continue to differ from those of the Church of England.

It is not proposed in the present inquiry to investigate the Druidical superstition of our British ancestors, or the fabulous mythology of their Roman conquerors; both gradually yielded to the mild influence of Christianity in the course of the century succeeding the termination of our Saviour's mission. Whether the Britons originally received the gospel from St. Peter, St. Paul, Joseph of Arimathea, or from the family of Caractacus, we shall not attempt to ascertain; since the best evidence is unsatisfactory, and the decision unimportant. It is however certain that Christianity had made considerable progress in this country, A.D. 303, when it received a check from the hostility of the Emperor Diocletian and his colleagues in the imperial dignity. Perhaps little credit is due to the legends which record the sufferings of the British martyrs on that occasion, because these stories are full of extravagant improbabilities; yet it is likely that some persons suffered death in Britain, on account of professing the Christian religion, or for their opposition to the heathens, during the two years in which this persecution raged throughout the western provinces of the empire. St. Alban and St. Amphibalus, with two persons named Julius and Aaron, are particularized among the sufferers, in the writings, mis-called histories, of Bede, and Geoffry of Monmouth. But these sanguinary proceedings ceased, in the provinces subject to Constantius, immediately on his elevation to the dignity of Augustus; and it was reserved for his son, Constantine, to establish the Christian faith as the religion of the Roman empire. At the synod of Arles, A.D. 314, which was held a few years after the cessation of the persecution, three British bishops attended, viz. Ivor, or Eborius, of York; Restitutus, of London; and Adelfius, *de*

civitate colonia Londinensium, supposed to be Caerleon¹. British bishops also attended at the councils of Nice, Sardica, and Arminium². The Arian and Pelagian heresies, during the fourth and part of the fifth centuries, successively filled the Christian world with contention; and Britain had her share in the disasters consequent on that dispute.

In the year 450, the ravages of the Scots and Picts, no longer restrained by the valour of the Roman forces, who had abandoned the British province, obliged the Britons to resort to the Saxons for assistance. Those warlike confederates soon established themselves in the northern part of the island; and subsequent animosities induced them to turn their arms against the Britons themselves. A series of wars ensued, which continued to devastate the country for upwards of a hundred years, and at length terminated in the establishment of the seven or eight Anglo-Saxon kingdoms, and the retreat of the Britons into Wales and into Cornwall.

The Saxons were a race of idolators, ferocious, perfidious, and ignorant; and their conquests entirely changed the aspect of Britain. Many Christian priests were murdered at their respective altars; their monasteries were destroyed³; and the blood-stained sacrifices of the imaginary Saxon deities superseded the sacred rites of the Christian religion, of which, for many years, scarcely a vestige was to be traced in the conquered dominions of the Anglo-Saxons.

The ambitious Roman pontiff, Gregory I., was destined to effect the introduction of the Gospel among these savage conquerors. This pope had vainly endeavoured to reduce to his sway the British and Irish Christians, but they strenuously maintained their independence, and resisted his mandate, which required conformity to the Romish Church in several points of discipline⁴.

The primitive Christian churches, established by the apostles, were inde-

¹ Stillingfleet's *Origines Britannicæ*, p. 74. Hales "On the Origin and Purity of the Primitive Church of the British Isles," p. 109.

² Collier's *Eccl. Hist.* vol. i. pp. 28—37.

³ Bede's *Eccl. Hist.* book i. c. 15.

⁴ Hales "On the Origin, &c. of the British Church," ut sup. p. 210, 211.

pendent of each other, and governed by their respective ecclesiastical constitutions. The four first general councils confirmed this equality and independence; allowing only to the see of Rome, as the antient metropolis of the Roman empire, a precedence of rank, as "*prima inter pares*," first among equals. On this account some learned writers have endeavoured to prove, that the British church was founded by one of the apostles, and was consequently one of the primitive churches⁵. But the independence of the British church depends on principles of national policy, and the apostles neither had nor pretended to any power of establishing permanent local dignities or authorities. As a province of the Roman empire, Britain certainly became, in fact, subject to the ecclesiastical jurisdiction of the Bishop of Rome in 378, when Pope Damasus I. obtained from the Emperors Gratian and Valentinian a grant of patriarchal jurisdiction over the whole western church⁶; and several of the pope's decretal epistles to the churches of Illyricum, Gaul, Spain, Britain, and Africa, about this period, are cited by Sir Isaac Newton in his "*Observations on the Prophecies of Daniel*." (c. viii.) A few years afterwards, Britain was emancipated from the temporal yoke of Rome; and consequently became free from the ecclesiastical jurisdiction to which she had been subjected by the authority of the Roman government. But Gregory the Great conceived the design of regaining the influence which his predecessors had lost through the misfortunes of the Roman empire. He considered the conversion of the idolatrous Anglo-Saxons to be an object of the first importance, not only on their own account, but because their subjection to his ecclesiastical jurisdiction was likely to contribute effectually to the establishment of the papal authority over the refractory British and Irish churches: and this, in fact, was the result. A favourable opportunity was afforded for attempting the enterprise by the marriage of Æthelbyriht, or Ethelbert, king of Kent, with a Christian princess, Bertha, the daughter of Charibert, king of Paris. Augustine the monk was selected by

⁵ Stillingfleet's *Origines Britannicæ*, pp. 37—45.

⁶ Hales *On the Origin*, &c. ut sup. See also Mosheim's *Eccles. Hist.* vol. i. p. 287. Edit. 1774.

Gregory for the mission, and he proceeded to the Anglo-Saxon kingdom of Kent, A. D. 597, where, through the mediation of the queen, King Ethelbert was induced to listen to his arguments, and eventually to adopt the faith he preached; and the royal example was speedily followed by great multitudes of the people of Kent⁷. But Augustine was less successful in his attempt to subjugate the British Christians to the jurisdiction of the Roman see. His authority was peremptorily rejected; and in the anguish of disappointed zeal, he threatened the British prelates that the Saxons should prove the ministers of their destruction. It is suspected, that, like other ill boding prophets, he did all in his power to produce the fulfilment of his predictions; for they were accidentally verified about eight years after his death: when about twelve hundred British monks of Bangor were massacred by the Northumbrians at the battle of Chester⁸.

In the conversion of Kent, Augustine boasted that he had been assisted by miracles; and Gregory in his letters countenanced the imposture⁹. The gross and superstitious notions of both appear too obviously in the inquiries and instructions preserved by Bede, which ought to convince every disinterested reader that their doctrines were far from Christian,—that they were more conversant with the ceremonies than the substance of religion; and that their morals, however preferable to those of the Saxons, were far removed from Christian perfection¹⁰.

To facilitate his great object, the establishment of the Roman Catholic faith among the Saxon conquerors of England, Gregory adapted his instructions to the idolatrous habits of his intended converts; by allowing them to sacrifice and perform many other superstitious ceremonies as before, but changing the object of their worship¹¹. To his pontificate are to be ascribed the chief abuses of the Roman church; all which may be traced to a scheme for extending ecclesiastical influence. Hence, in the liturgy,

⁷ Bede's Eccl. Hist. Book i. c. 26.

⁸ Ib. Book ii. c. 2. Stillingfleet's Origines Britannicæ, p. 356.

⁹ Bede's Eccl. Hist. Book i. c. 31.

¹⁰ Ib. Book i. c. 27. See the 8th and 9th questions and answers.

¹¹ Gregory's Letter to Mellitus. Bede's Eccl. Hist. Book i. c. 30.

or ritual composed by this pope for the use of the Latin church, we find the doctrine of purgatory is made an article of faith; and the invocation of saints and angels, the veneration of relics, masses for the living and the dead, the use of images in churches, lustrations of holy water, abstinence from meat, milk, and eggs on fast days, were all inculcated¹²; a list of abominations, or silly ceremonies, from which we may easily perceive what sort of Christianity was taught to the Saxons.

Several ecclesiastics were sent by the pope to the assistance of Augustine, whom he invested with the archiepiscopal dignity, and fixed his see at Canterbury. Among these were Mellitus, Justus, Paulinus, and Rufinianus¹³. Mellitus and Justus were subsequently ordained by the archbishop; the former was commissioned to preach to the East Saxons, then governed by Seberht, as viceroy under the king of Kent; he founded the episcopal see of London, where king Ethelbert built the church of St. Paul¹⁴. Justus became bishop of Rochester in Kent. Paulinus undertook the conversion of the extensive population of Northumbria, and the marriage of Edwin, king of that nation, with the daughter of the king of Kent, afforded him an opportunity to effect his object. He accordingly preached in Northumbria with considerable success, and founded the see of York, where Edwin built a church¹⁵. But his success was interrupted by the conquest of the Mercians and Britons, who ravaged Northumbria, killed King Edwin in battle, and almost depopulated the country. Paulinus, with the Northumbrian queen, fled to Rochester, of which see he became bishop, and died there¹⁶. Idolatry then prevailed again in Northumbria for a short period, but it was extirpated by the efforts of King Oswald, assisted by Bishop Aidan, a Scottish monk, to whom the king granted an episcopal see in the Isle of Lindisfarne. This preacher was a monk of Icolmkill in the Hebrides, where was the chief monastery of the Northern Scots and Picts¹⁷. King Oswald was also instrumental in dif-

¹² Gregorian Liturgy.

¹³ Bede's Eccl. Hist. book i. c. 29.

¹⁴ Ib. book ii. c. 3.

¹⁵ See "The History and Antiquities of the Metropolitan Church of York," p. 12, where this subject is fully explained.

¹⁶ Bede's Eccl. Hist. book ii. c. 20.

¹⁷ Ib. book iii. c. 3.

fusing the faith among the West Saxons; whose first bishop, Birinus, was a missionary sent by Pope Honorius I. who established at Dorchester, in Oxfordshire, an episcopal see, which was afterwards removed to Lincoln¹⁸.

The Middle Angles were some years afterwards converted by means of the marriage of Peada their prince, son of Penda, king of Mercia, with the daughter of Oswy, king of Northumberland. Four priests were employed in this conversion, Cedda, Adda, Betti, and Diuma. Mercia was governed by King Penda, who, being slain in battle by Oswy, the conqueror and his son-in-law seized the Mercian dominions, and appointed Diuma bishop of those provinces, as well as of the Middle Angles¹⁹. Hence originated the see of Lichfield and Coventry. Bishop Ceadda, the fourth Mercian bishop in succession from Diuma, established his see at Lichfield²⁰. The South Saxons, and inhabitants of the Isle of Wight, were converted towards the close of the seventh century by Wilfrid, who founded the see of Chichester²¹.

The district subjected to each bishop's authority was originally called his parish²². His church was generally the only one in the district, and from thence he dispatched itinerant preachers into the surrounding country²³. But Theodore, whom Pope Vitalian appointed Archbishop of Canterbury, not only effected the division of the great bishoprics into several diocesses, but introduced the subdivision of each diocess into parishes, about the year 664. The churches of the bishops then began to be distinguished by the title of cathedral, from *cathedra*, the episcopal chair or throne in those churches. The great diocess of Mercia was, in consequence of the exertions of this eminent prelate, divided into the several bishoprics of Hereford, Lincoln, Sidnacester, Lichfield, Leicester, and Worcester²⁴. Four bishoprics were created out of that of York, but they were afterwards reunited into one diocess. The thanes and great proprietors were induced to erect and endow churches within their respective domains, but retained the patronage, and thus instituted parish churches. As many of these

¹⁸ Bede's Eccl. Hist. book iii. c. 7.

¹⁹ Ib. c. 21. See also "The History, &c. of Lichfield Cathedral." 4to. 1820.

²⁰ Bede, book iv. c. 3. ²¹ Ib. book iv. c. 13, 16. ²² Warton's Anglia Sacra, pars i. p. 427.

²³ Lingard's Antiquities of the Anglo-Saxon Church, p. 65.

²⁴ Warton's Anglia Sacra, pars i. p. 425.

parishes were however very extensive, oratories were subsequently erected for the accommodation of the more distant inhabitants, many of which obtained, in process of time, parochial privileges²⁵.

Having thus described the introduction of the Christian religion into England, and noticed the cathedral and parochial churches as established by its ministers, it will be next expedient to inquire into the constitution of the church, and give some account of the distinctions which prevailed among those officers who were devoted to its service.

The primitive Christians applied the term *Clerici*, clergy, to all persons who were publicly employed in the church; and consequently bishops, priests, and deacons, were at first so denominated. But in the third century the inferior orders of sub-deacons, acolythists, readers, &c. were instituted, and the clerical title was then extended to those orders²⁶. From the Greek word *κanon*, signifying the roll or catalogue of the church, wherein the names of the ecclesiastics were registered, the clergy were also denominated *Canonici*, or canons. Many of these resided with their respective bishops in buildings contiguous to their cathedrals, which were frequently denominated, in the incorrect language of the times, monasteries²⁷. The clergy were employed in the celebration of the divine offices, or service, and in the education of such youth as were designed for the choir. But some canons having assembled in convents, and subjected themselves to certain rules framed by Augustine for the government of such societies, obtained the name of *regular canons*; while the rest of the clergy were distinguished by the epithet of *secular*.

In the primitive ages of the church, *Monks*²⁸ were considered as laymen. Previously to the Saxon conversion, they had been admitted to orders for the purpose of performing divine service in their own monasteries; and

²⁵ Lingard's Antiquities of the Anglo-Saxon Church, p. 66. Carte's General History of England, vol. i. p. 242, 243.

²⁶ Origines Ecclesiasticæ. Bingham's Works, vol. i. p. 13.

²⁷ *Monasterium* originally meant the habitation of a monk or monks; but was afterwards occasionally used for a convent of canons. Du Cange.

²⁸ From *μοναχος*, monachus, solitary.

from this commencement they advanced their pretensions gradually until they engrossed almost all ecclesiastical preferments and spiritual influence. The profession of monachism originated in the ascetic system, but differed from it in several important particulars. The ascetics lived in solitude:—their austerities were voluntary, and they were always at liberty to abandon their miserable way of living. But the monks, who succeeded them, were collected into societies, bound by irrevocable vows, and governed according to specific rules²⁹. The first community of monks is said to have been established by St. Anthony, about the middle of the fourth century. In a deserted part of Upper Egypt he resided for a time in solitude, but afterwards collected a number of persons around him, to live in the practice of religious observances and manual labour. It does not appear that any written regulations were composed for their guidance; but at a subsequent period Pachomius became the author of a rule for the monastic profession; and many other orders were afterwards instituted. Among the early English monasteries, we read of the rules of St. Gregory, St. Columba, an Irish monk, and of others; but the Benedictine order, introduced by the celebrated Wilfrid, about the middle of the seventh century, quickly superseded all the other orders. Its chief peculiarity was that of allowing to the brethren of every monastery, the right of choosing their own abbot, while in other orders the abbot was appointed by the bishop of the diocese. In a subsequent part of the present volume we shall endeavour to point out the origin and principal distinctions of the different monastic orders which have existed in this country. Three indispensable conditions were common to all these institutions: viz. an implicit obedience to the commands of superiors; a renunciation of private property; and, above all, celibacy. Nuns were subject to similar regulations, and bound by similar vows.

Between the conversion of the Saxons to Christianity, and the Norman conquest, several causes contributed to increase the number of monasteries, monks, and nuns. The foundation and endowment of these houses

²⁹ Origines Eccles. ut sup. p. 246, 248, 249.

was generally intended to secure the prayers of the persons maintained by the establishment, for the soul of the founder, or donor. According to the canons of the church, many individuals incurred such accumulated debts of penance, that, although their offences were redeemable by prayers, masses, and repetitions of psalms, the utmost efforts of human diligence could not have procured the necessary expiation in the most protracted duration of life; but by inculcating the efficacy of vicarious atonements, the church extended the comfortable assurance, to wealthy sinners, that by founding, or making donations to monasteries, they might hire the assistance of religious fraternities, by whose united labours their souls would be released from the lengthened pangs of purgatory. But many of these establishments originated in views of mere temporal interest. The exemption of the lands of the religious from the services incident to the possessions of the laity induced many laymen to found and endow monasteries, of which they became themselves the abbots, without relinquishing the comforts or dignities of civil life; since we learn from Bede, that their wives lived with them in the monasteries, and that they enjoyed high offices in the state.

From the first introduction of Christianity into England, its ministers were munificently rewarded for the benefits which they dispensed. Augustine himself obtained from the King of Kent a grant of the city of Canterbury, with its dependencies. In the succeeding ages, the Saxon princes and thanes were continually making donations of lands and goods to the church. Civil jurisdiction, a productive source of revenue, was expressed or implied in many of these grants. The avaricious ecclesiastics were not contented with the spontaneous offerings of their flocks, but exhorted, persuaded, and terrified their ignorant and credulous hearers until they obtained from them a very considerable part of their property. The dying were taught to purchase the prayers of the church, and to seek atonement for their sins by donations to its ministers and to the poor, for the latter of whom the clergy were trustees. The penitent and devout evinced their pious sentiments by voluntary oblations of goods and provisions. The principal source, however, of ecclesiastical revenue, was *tithes*, which were rigorously levied, not only from the produce of the

earth, but on every species of annual produce, including the profits of merchandise and of military service³⁰. Under the names of plough-alms, kirk-shot, soul-shot, and leot-shot, other contributions towards the support of the clergy, the repairs of their buildings, and the expenses of religious ceremonies constantly exercised the piety of the faithful at home; while the Rome-scot, Peter-pence, or royal alms, granted by Offa, King of Mercia, and confirmed by Alfred, the pilgrimages of the Saxon nobles to Rome, and to other foreign churches distinguished by the possession of celebrated relics, with their prodigal donations of gold, jewels, and even land, to foreign ecclesiastics, evinced not only the superstition of the times, but the gross political ignorance which prevailed.

While we remember that a portion of the revenues of the church was intended for, and appropriated to the poor, for whom no legal provision then existed, it is at the same time necessary to consider, that the really helpless poor (the legitimate objects of charity) were not numerous in this country, until manufactures had diverted the energies of the labourer to pursuits, which, unlike agriculture, are liable to sudden interruptions from external circumstances, and often cease, unexpectedly, to require or reward his exertions.

The *privilege of sanctuary*, by which the church protected offenders from the pursuit of justice; and the *peace of the church*, by which she claimed jurisdiction over offences committed on holidays, were artful imitations of the right of sanctuary belonging to the royal palaces, and *pax regis*, or king's peace, an attribute of monarchical government. Both these were mere encroachments on civil institutions, and originated in cupidity and ambition. Another important source of ecclesiastical profit was the interment of the dead in the churches and monasteries, a favour which the laity were taught to consider as most valuable, and to purchase at an extravagant rate. The pecuniary fines by which the church allowed the penances imposed by her to be redeemed, and the custom of hiring the religious to assist rich penitents in performing their penances, the invoca-

³⁰ Wilkins's Concilia, vol. i. p. 107. 208.

tion of saints, the veneration of relics, crosses, images, and pictures, were, among other gross superstitions, introduced by the Anglo-Saxons, and entailed on their descendants.

The unnatural and superstitious profession of *celibacy*, imposed at first on the higher orders of the clergy, and afterwards extended by the Roman church to the whole body of regulars, was calculated to detach them from national and domestic connexions, and to make them the blind and implicit agents of papal avarice and ambition³¹. The secular priests, however, continually violated this restriction; but the rules of monachism, when strictly enforced, being effectually calculated to exclude its votaries from such indulgences, were considered a most powerful engine of the Roman power, and every exertion was therefore made to establish and increase the influence of monks, and to secure their predominance over the secular clergy. But the destructive and appalling ravages of the Danes produced great alterations in the state of the Anglo-Saxon church; most of the monks and priests were massacred by these marauders; married clerks were ordained in consequence of the diminution of the numbers of the clergy, and monachism became nearly extinct³².

The Danes first landed on the Northumbrian coast in 793, when they committed the most barbarous devastations: for above seventy years they continued to invade, to waste, and depopulate the Anglo-Saxon territories; and the monasteries, enriched with ornaments, utensils, and votive offerings of great value, were particularly attractive to their rapacity. Many of these consecrated piles were reduced to ashes, and their inhabitants slaughtered, without regard to age, sex, or profession. At length the successes of Alfred finally delivered his country from this terrific scourge. But the destruction of the monks and priests, the naturalization of great numbers of the Danes, and, above all, the long continuance of scenes of rapine and war, had produced a general state of ignorance, and neglect of

³¹ The piety and morality of the clergy, of the reformed churches in general, afford the most effectual refutation of all the arguments or assertions of the Roman Catholic writers in favour of the celibacy of the clergy.

³² Osbern. de Vitâ S. Dunstani. Angl. Sacra, pars ii. p. 91.

religious service. Alfred applied himself with considerable success to remedy these evils; but the state of the church, under his reign, was by no means satisfactory to the Roman see.

In the reign of Athelstan, the bold and artful monk, Dunstan, first commenced his public career. He was the favourite of Edmund, and minister of Edred, the succeeding prince, and aspired at becoming the master of the next king, Edwy. Superior influence, however, baffled his schemes, and he fled from the indignation of the insulted monarch, who, in his resentment, expelled the rest of the monks from their monasteries³³. Recalled by the superstitious Edgar, the successor of Edwy, Dunstan obtained successively the bishoprics of Worcester and London, and at length the archbishopric of Canterbury. In the latter station he exerted his powerful influence not only to restore, but to increase monachism, by ejecting the canons from the clerical monasteries, and filling them with Benedictine monks; which violent measures were at length by force and artifice almost universally effected. It was the boast of Edgar, that, during the first six years of his reign, he had peopled no less than forty-seven monasteries with monks³⁴.

The predominance of monachism was further secured by a power obtained by Dunstan, enabling the monks to vote for persons of the monastic order, in the election of bishops.

But the secular clergy did not tamely submit to be deprived of marriage and female society, the ostensible objects of the indignation of their monkish tyrants. Insurrection and civil war were produced by their contents and disputes; but at a numerous meeting of the disputants, for the purpose of debating the subject at Calne, the floor of the house, in which the people were assembled, gave way, and Dunstan and his party alone escaped unhurt, which circumstance decided the question³⁵. "The clergy desisted from a contest, in which they believed that both God and man were their adversaries." Such is the language of a modern Romish

³³ Osbern. ut sup. p. 105. Collier's Eccles. Hist. vol. i. p. 183.

³⁴ Ingulph. f. 502. Malm. de Pont. l. ii. f. 139. Wilkins's Concil. tom. ii. p. 239.

³⁵ Eadmer de Vitâ S. Dunstani. Angl. Sac. pars ii. p. 220.

divine, and a zealous advocate of monachism and of St. Dunstan³⁶. It implies that the assembled persons who were wounded or killed were those friendly to the secular clergy, and consequently in the wrong. The event, however, seems plainly to justify the suspicion of Hume and Turner, that this catastrophe was neither miraculous nor accidental.

The increase of monachism, which was produced by the exertions of Dunstan and Edgar, proved fatal to the nation, not only by withdrawing an immense number of men from its defence, but by promoting superstition to such an extent that the English relied for protection on processions, fasts, and prayers, rather than on their swords; and hence we cannot be surprised that they were wholly subdued by the Danes under Canute, who became King of England in 1017.

"Ignorance and superstition," says Dr. Henry, "arrived at a great height in the church of England, in the former part of the eleventh century. Of this the frequency of pilgrimages to Rome,—the prodigious sums expended in the purchase of relics,—the immense wealth and pernicious immunities of the clergy, to mention no others, are sufficient evidences. In this period, the roads between England and Rome were so crowded with pilgrims that the very tolls which they paid were objects of importance to the princes through whose territories they passed; and very few Englishmen imagined they could reach heaven, without paying this compliment to St. Peter, who kept the keys of the celestial regions³⁷. The Pope and the Roman clergy carried on a very lucrative traffic in relics, of which they never wanted inexhaustible stores. Kings, princes, and wealthy prelates purchased pieces of the cross, or whole legs and arms of apostles; while others were obliged to be contented with the toes and fingers of inferior saints. Agelnoth, Archbishop of Canterbury, when he was at Rome, A. D. 1021, purchased from the Pope an arm of St. Augustine, Bishop of Hippo, for one hundred talents, or six thousand pounds weight of silver, and one talent, or sixty pounds weight of gold³⁸; a prodigious sum! which may enable us to form some idea of the unconscion-

³⁶ Lingard's "Antiquities of the Anglo-Saxon Church," p. 430.

³⁷ Will. Malmes. de Pontif. l. ii. c. 11.

³⁸ Id. Ibid.

able knavery of the sellers, and the astonishing folly and superstition of the purchasers of those commodities. The building, endowing, and adorning of monasteries had been carried on with such mad profusion for about one hundred and fifty years, that a great part of the wealth of England had been expended on these structures, or lay buried in their ornaments and utensils. 'The masses of gold and silver (says William of Malmesbury), which Queen Emma, with a holy prodigality, bestowed upon the monasteries of Winchester, astonished the minds of strangers, while the splendour of the precious stones dazzled their eyes³⁹.'

"In this period the numbers, both of the secular and regular clergy, increased very much, and their possessions still more. By the frequent and extravagant grants of land bestowed on cathedrals, monasteries, and other churches, from the beginning of the tenth to the middle of the eleventh century, we have good reason to believe, that at the death of Edward the Confessor, more than one third of all the lands of England were in the possession of the clergy, exempted from all taxes, and, for the most part, even from military services⁴⁰. When we reflect on these circumstances, we cannot be very much surprised that the people of England in this century were cruelly insulted by the Danes, and at the end of it, so easily conquered by the Normans⁴¹."

Although the greatest and richest monasteries, as those of Westminster, Glastonbury, Croyland, St. Albans, &c. were founded before the Norman conquest, yet a wonderful increase in the number of these establishments took place within a hundred and fifty years after that event. Between the conquest and the first year of King Henry III., there were founded and re-established four hundred and seventy-six abbeys and priories, and eighty-one alien priories⁴². From the last mentioned period, these foundations became less common, which was partly owing to the introduction and influence of the mendicant orders.

The extraordinary increase of monasteries already alluded to has been attributed, by some writers, to the ignorance of the age; by others, to the

³⁹ Will. Malmes. de Pontif. l. ii. c. 11.

⁴⁰ Spelman's Glossary, p. 396.

⁴¹ Hist. Great Britain, iii. 297.

⁴² Tanner's Notitia Monastica.

belief of purgatory; whilst others have ascribed it to a belief in the wonderful efficacy of the intercession of saints with God; and by others to the passion of the Normans for building churches and religious houses, for which they are celebrated by monkish historians.

“Religion (says William of Malmesbury), which was almost extinct in England, revived after the settlement of the Normans. Then you might have seen magnificent churches and monasteries arising in every village, town, and city: in a word, so much did religious zeal flourish in our country, that a rich man would have imagined he had lived in vain, if he had not left some monument of his pious munificence⁴³.” Dr. Inett attributes these effects to the crusades⁴⁴: “Some men (he states) who had made rash vows of going to the Holy Land, and had a mind to break them, were taught to commute with the building of monasteries. Others who were going thither, being uncertain of their return to their estates, profusely gave them away to build or enrich monasteries. Others, in memory of their deliverances from the hazards that war had exposed them too; or in commemoration of their relations and friends who had perished therein, followed their example. And within one hundred years after, A. D. 1092, when the holy war was agreed upon in the Council of Clermont, there were above three hundred religious houses founded and endowed in this kingdom.” Of the change in public sentiment which occasioned the cessation of raising such buildings, the following account is given by the editor of Tanner’s “Notitia Monastica.” “The very great wealth of the religious houses rendered them obnoxious both to the crown and to the nobility:—to the crown, because it enervated the military force of the nation; because it diminished its revenues as often as the ecclesiastics sheltered themselves, which they frequently endeavoured to do, under papal authority in the denial of supplies; and, more especially, because, in the contests with the see of Rome, the regular clergy invariably adhered to the interests of the latter.—To the nobility, because the heads of those houses

⁴³ Wm. Malmes. de Pontif. lib. iii.

⁴⁴ Church Hist. vol. ii. p. 220. See Mills’s “History of the Crusades,” 2 vols. 8vo.

were become their rivals in opulence; because they stiffly maintained the many regalities and immunities annexed to their possessions, and were often at suit with them on this subject. The monks lost the favour of the lower ranks of society because they were austere masters, and seem to have adhered more pertinaciously than the laity to the rigid customs of antient days. The parochial clergy must have viewed them with a jealous eye, as they were gradually usurping the best part of their possessions; and the bishops themselves, though frequently taken from the cloister, were no sooner invested with the mitre than they found their interest to be distinct from that of the regulars: and that the extensive privileges and exemptions claimed by the latter were as inimical to ecclesiastical as to civil authority. The operation of these causes was much accelerated by the introduction of the mendicant orders, who held forth to the public the same spiritual advantages at a much cheaper rate,—who soon surpassed their rivals in their pretensions to learning and piety, and who quickly succeeded to the popularity which the monks had formerly enjoyed.

The religious Edifices which will be frequently adverted to in the ensuing pages, consisted of cathedral, parochial, and collegiate churches, free chapels, abbeys, priories, colleges, hospitals, preceptories, commanderies, and friaries. The cathedral and parochial churches have already been noticed: collegiate churches and colleges belonged to, and were appropriated by a number of secular canons, living together under the government of a dean, warden, provost, or master; and having for the more solemn performance of divine service, chaplains, singing men, and choristers belonging to each.

An *Abbey* was appropriated to a society of religious people, governed by an abbot or an abbess; and some of these abbeys, being endowed with baronies, entitled their abbots to be summoned to and sit in parliament. The abbots had the power and authority of bishops within the limits of their several houses, gave the solemn benediction, conferred the lesser orders, wore mitres, sandals, &c. and carried crosses or pastorals in their hands; and some of their houses were exempted from the jurisdiction of both archbishop and bishop, and subject to the Pope only.

A *Priory* was a house occupied by a society of religious persons, the chief of whom was termed a prior or prioress; and of these there were two sorts: first, where the prior was chosen by the convent, and governed as independently as any abbot in his abbey: such were the cathedral priors, and most of those of the Austin order. Secondly, where the priory was a cell subordinate to some great abbey, and the prior was placed and displaced at the will of the abbot. But there was a considerable difference in the regulation of these cells; for some were altogether subject to their respective abbots, who sent what officers and monks they pleased, and took their revenues into the common stock of the abbey; whilst others consisted of a stated number of monks, under a prior sent to them from the superior abbey, and these priories paid a pension yearly, as an acknowledgment of their subjection, but acted in other matters as independent bodies, and had the rest of the revenues for their own use. The priories or cells were always of the same order as the abbey on which they depended, though sometimes their inmates were of a different sex; it being usual, after the Norman conquest, for the great abbey to build nunneries on some of their manors, which should be subject to their visitation.

Alien priories were cells, or small religious houses in one country, dependent on large foreign monasteries. When manors or tithes were given to distant religious houses, the monks, either to increase the authority of their own order, or perhaps rather to have faithful stewards of their revenues, built convenient houses for the reception of small fraternities of their body, who were deputed to reside at, and govern those cells.

Preceptories were manors or estates of the knights templars, on which they erected churches for religious service, and convenient houses for habitation, and placed some of their fraternity under the government of one of those more eminent templars who had been by the grand master created "præceptores templi," to take care of the lands and rents in that place and neighbourhood: these preceptories were only cells to the temple, or principal house, of the knights in London.

Commanderies were houses of the same kind among the knights hospitallers, as preceptories amongst the templars.

Hospitals were houses for the relief of poor and impotent persons, and were generally incorporated by royal patents, and made capable of gifts and grants in succession.

Friaries were houses erected by, or for the habitation of friars; they were very seldom endowed, because the friars were by profession mendicants: many of the buildings were nevertheless large and stately, and were connected with noble churches, in which some great personages chose to be buried.

Hermitages were cells constructed in private and solitary places for single persons, or for small communities, and were sometimes annexed to larger religious houses.

Chantries were small buildings originally raised by an individual, and endowed with land or other revenues, for the maintenance of one or more priests to say daily mass for the souls of the founder and his relations and other benefactors. A chantry is often added to cathedral and parochial churches, either within the walls, or attached to the exterior building.

Free chapels were places of worship exempt from the jurisdiction of the ordinary, and built upon manors and ancient demesnes of the crown, for the use of the king and his retinue when he resided there. If the crown parted with those estates, the chapels went along with them, and retained their original freedom⁴⁴.

The words monastery and convent signify the habitation of a monastic society, and are therefore applicable either to abbeys or priories: so the word nunnery distinguishes only the sex of the religious inhabitants, and may be applied to an abbey or priory.

A description of the subordinate officers in a monastery will furnish some idea of the economy of these institutions.

The next officer to the abbot, in every abbey was the *Prior*, who in the absence of the former had the care of the house, assisted by the subprior: in great abbeys, there was sometimes a third, fourth, and even a fifth prior. In priories, the officer next to the prior was a subprior.

The six greater officers in the monastery of Croyland (and perhaps in most others) were:—

⁴⁴ These distinctions of the different religious houses are taken from Tanner's "Notitia Monastica."

I. *Magister Operis*, or master of the fabric, whose duty it was to attend to the repairs of the building.

II. *Eleemosynarius*, the almoner, who had the distribution of the alms of the house.

III. *Pitantiarius*, the person who distributed the pittances, or extraordinary allowances of provisions.

IV. *Sacrista*, or the sexton, the person who took care of the vessels, books, and vestments; looked after and accounted for the oblations at the altars, and legacies or utensils belonging to the fabric; provided bread and wine for the sacrament, and attended to the burying of the dead.

V. *Camerarius*, the chamberlain, who had the chief care of the dormitory, and provided beds and bedding for the monks, razors and towels, and part, if not the whole of their clothing.

VI. The *Cellerarius*, or the cellarer, was to procure provisions for the convent.

In addition to these there were *Thesaurarius*, the treasurer or bursar; *Præcentor*, the chanter, who presided over the service of the choir, and those engaged in it; had the custody of the seal, kept the chapter book, and provided the writing and painting materials for the writers and embellishers of books in the library.

The *Hostilarius*, or *Hospitarius*, was charged with attending to the due entertainment of guests.

The *Infirmarius* had the care of the infirmary, and of the sick monks: he provided them physic and necessaries while living, and washed and prepared their bodies for burial when dead.

The *Refectionarius* looked after the hall, provided table cloths, napkins, towels, dishes, plates, spoons, and all other necessaries for it, even servants to wait and tend there; and kept the silver utensils of the house.

Coquinarius, the kitchenier; *Gardinarius*, the gardener; and *Portarius*, the porter, are also mentioned in many records.

In nunneries there were corresponding offices and officers; as, abbess, prioress, subprioress, sacristan or sexton, treasurer, chamberess, chapellan, &c.

The period succeeding the Norman conquest, which was so remarkable for the increase of monastic establishments, was also distinguished by the increase of superstition, and the rapid and successive encroachments of papal ambition. Incessant struggles for power were carried on between the church and king, in which the former was commonly victorious. William I. by separating the bishop's courts from those of civil judicature, promoted appeals to the court of Rome, where the canon law was supposed to be best expounded. Henry I. suffered Anselm, Archbishop of Canterbury, to wrest from him the power of nomination to bishoprics; and Stephen submitted to a regular appeal from his authority to that of the pope's legate. In the reign of Henry II. the bold and pertinacious Becket effectually set his king at defiance, and attained his object although at the expense of his life. The papal influence was at this period strengthened throughout Europe by the prevailing mania of the crusades, and lost no part of its force during the time of Richard Cœur de Lion.

At length, in the turbulent and precarious reign of John, A. D. 1213, the imperious Innocent III. obliged that weak and timid prince to surrender his crown to the Pope's legate, and to accept it anew as a vassal of the holy see, at an annual rent of one thousand marks. Notwithstanding the remonstrances of the English barons and bishops, the Popes were permitted by our monarchs to consecrate Archbishops of Canterbury, from Stephen Langton, who was advanced to that see in 1206, to John Kempe, who obtained it in 1452, with very few exceptions, although statutes against papal provisions were in force during the greater part of that interval. In the reign of King Henry III. popery had attained its highest influence in England, and enslaved the minds of mankind to the most degrading superstition.

To detail particularly the struggles of the English monarchs and people against the encroachments of papal tyranny, from the time of Edward I. to that of Henry VIII. would exceed the just limits of this part of our subject. The reign of the latter prince was distinguished by one of the most important revolutions that ever occurred in any nation; the abolition of that spiritual slavery in which the court of Rome had so long held the minds

of our ancestors. A formidable opposition to that usurped authority had long existed in Europe, and had maintained its ground in spite of the charge and the punishment of heresy.

The followers of Wickliff, called Lollards, notwithstanding the sanguinary persecutions of the clergy, had never been extirpated in England. On the Continent, the Waldenses and other separatists continued to make proselytes, in spite of the cruelties and flames by which their enemies endeavoured to silence them. At length the discontented monk, Martin Luther, began to declaim against the practice of the church of Rome, on account of the scandalous traffic in indulgences, which was carried to a most infamous extent, and his doctrines, with those of Calvin, obtained a powerful effect in Switzerland and Germany. At this period the invention of printing, by facilitating the progress of knowledge, had awakened a general opinion of the necessity of a reform in the church, which seemed to have sunk into the most depraved and ignorant state in which it had ever existed. Against the doctrines of Luther Henry VIII. thought fit to enter the lists of literary contention; and though he excited only the contempt of his opponent, he obtained the approbation of the Pope, and the title of "Defender of the Faith," which character he thenceforth assumed, and commenced that horrid career of intolerant cruelty which brought so many champions of the most opposite opinions to the stake. This monarch was married, by a papal dispensation, to Katherine, the Infanta of Spain, and widow of his brother, Prince Arthur; from whom he became early desirous, after having three children by her, to be divorced, assigning conscientious scruples on the invalidity of the pope's dispensation. Cardinal Wolsey projected a new match for him, with the sister of Francis I. of France, and undertook to obtain the necessary divorce. But the Pope, fearing the resentment of the Emperor Charles V., Queen Katherine's powerful kinsman, did every thing in his power to protract or prevent this divorce, without openly refusing to grant it; and concluded by citing the king and queen to Rome. In the mean time the king's fancy, rather than his affection, had fixed on Lady Anne Boleyn, whom he married. The Pope remonstrating loudly against this proceeding, King Henry declared open war against him. He prohibited the payment of annates, or first fruits to

Rome, and disgraced Cardinal Wolsey, for holding the legatine court under a foreign authority, contrary to the statute of Præmunire. Cranmer was rewarded with the dignity of Archbishop of Canterbury for suggesting the expedient of consulting the various Universities on the validity of the king's first marriage.

The oaths of the bishops to the pope were now discovered to be inconsistent with their allegiance to the crown. The king's divorce was pronounced by the English convocation under Cranmer, and the total abolition of the papal power in England speedily followed, the king being declared, by several statutes, supreme head on earth of the English church.

Wolsey had entertained the intention of reforming the monasteries, and had actually suppressed a number of inferior ones, and endowed his colleges of Oxford and Ipswich with their lands. Upon the abolition of the papal power, the king commanded visitations to be made to the religious houses, to obtain reports respecting their condition and revenues. In consequence of this, three hundred and seventy monasteries, whose revenues did not amount to £200. a year each, were suppressed, and their rents, &c. appropriated to the king. Other houses were voluntarily surrendered to the crown, and in 1539 an act of parliament passed for the general suppression of these houses. Some new bishoprics were founded and endowed out of their revenues. The Bible was translated, and an exposition of faith published by the bishops; but throughout the reign of Henry VIII. power and pre-eminence seem to have been more eagerly sought by the contending parties than truth or religion.

In the succeeding reign of Edward VI. the purification of the doctrines and ceremonies of the church proceeded rapidly. The marriages of the clergy were ratified. But the progress of these blessings was interrupted and nearly prevented by the furious zeal of the papist Queen, Mary. Under the auspices of her glorious successor, Elizabeth, the doctrines and ceremonies of the established church were happily brought to that pure and excellent state in which they have been the consolation of several generations, and in which it is hoped they will descend unblemished to the latest posterity.

Chap. II.

AN ACCOUNT OF THE TERMS USED BY DIFFERENT WRITERS TO DENOTE THE VARIOUS STYLES OF ECCLESIASTICAL ARCHITECTURE; WITH A REVIEW OF THE THEORIES AND OPINIONS WHICH HAVE BEEN PUBLISHED RELATIVE TO THEIR ORIGIN, INCLUDING A BRIEF ANALYSIS OF THE PRINCIPAL WORKS ON THE SUBJECT.

HAVING taken a short view of the progress and influence of Christianity in the British Isles, and shown its gradual as well as all-powerful effects on the customs and superstitions of the community, I next proceed to investigate and exemplify the opinions and theories of those authors who have either published separate and complete works on the subject of *Christian Architecture*, or have promulgated their sentiments in essays or miscellaneous papers.

As a generic term to imply the architecture of the middle ages, *i. e.* the various species or styles that were invented and adopted for ecclesiastical edifices, after the establishment of Christianity, I apprehend that *Christian Architecture* will be not only unobjectionable, but will be appropriate, precise, and correct. The Egyptian, Grecian, Roman, Chinese, Moresque, and Italian styles or orders of architecture are well known and understood by their respective terms; but the many and various styles or classes of architectural design, successively invented and adopted by the Christians, in buildings appropriated to their peculiar rites and customs, have been variously, capriciously, and unmeaningly denoted by several terms. It is time that a correct and appropriate nomenclature be adopted;

and after mature deliberation, and a long investigation of the subject, I am induced to use the term now proposed; and shall subdivide Christian Architecture into five species or styles, all of which will be readily contradistinguished from the others by definite marks and forms. At the end of the volume will be given a table of styles and dates with reference to popular examples.

In the ensuing review we shall find a variety of opinions, with some ingenious as well as whimsical theories; some learned, some eccentric, some curious, with others discreet and discriminating. As so much has been written on the subject, we may justly infer that it is worthy of investigation and developement; as opinions are so much at variance, we may be sure that some must be very remote from fact; and where so much inference has been made without authentic data, we have a right to question all. In the present age we are enabled to appreciate the subject much better than when Sir Christopher Wren lived or Bentham wrote. The time in which we live is also more fastidious and sceptical than that of Charles the Second, or George the Second.

Since the writings of Wren and Bentham, many authors have investigated, and artists have delineated the antient sacred architecture of the country. Besides many interesting works by private individuals, we find that the Society of Antiquaries of London have expended several thousands of pounds in publishing accounts and illustrations of some of the English cathedrals. Hence almost every variety, and nearly every style or feature of building, has been described and delineated, and we are thus furnished with a mass of materials for analysis, comparison, and elucidation. From all these, as well as from a personal examination of buildings in almost every county of England, the following accounts have been derived and inferences made.

The present chapter will be devoted partly to a statement of the names or terms by which *Christian Architecture* has been distinguished, or rather contradistinguished from the classical orders: and to a concise review of the opinions and theories of various writers on the origin, &c. of the pointed style of building.

In scientific, and indeed in all literary works, it is of importance to have a correct and specific nomenclature by which the writer's meaning and opinions may be clearly understood, and language thereby rendered the vehicle of fact. The subject now under consideration has been involved in mystery and confusion from the want of this nomenclature. Almost every author has varied his term in speaking of the same subject; and hence, without explanation, the writer's meaning cannot be understood. We shall soon perceive the perplexity arising out of this practice, and shall also see how capriciously architectural terms have been applied.

Various are the appellations bestowed by different writers on the architecture in question: some intended as marks of contempt, others merely as distinctive terms, and all designed by their inventors to indicate the supposed origin of the styles of building to which they relate.

Vasari, in the sixteenth century, applied to the architecture of the middle ages the term *Maniera Tedesca*, i. e. the German, or Teutonic manner, and speaks of it as a disgrace to those who practised it¹. This phrase of Vasari seems to have been much used by his countrymen. "The Italians generally called the pointed style by the name of *Tedesco*, or German, because the specimens of this style which they were best acquainted with existed in Germany; and because the architects who raised the few pointed structures which are found in Italy were mostly Germans²."

Palladio, and some other Italian artists and writers, employed the title of *Gottica*, or *Gottico-tedesca*, Gothic, or Gothic German. This was originally intended as an opprobrious appellation, and was assumed and continued in the same spirit by succeeding writers on architecture, in France and England. Mr. Evelyn, about 1697³, appears to have brought the term Gothic

¹ Vite de' Pittori, t. i. 130. Cæsar Cesariani, in his Commentary on Vitruvius, published in 1521, describing the cathedral of Milan, says, it was built "*Germanico more*,"—in the German manner.

² Dr. Milner's "Treatise on the Ecclesiastical Architecture of England," 1811, 8vo. p. 6. note.

³ In his "Account of Architects and Architecture," p. 9. the dedication of which is dated 1697, he says that the Goths and Vandals introduced "a certain fantastical and licentious manner of building, which we have since called modern, or Gothic rather."

into use in this country, and he was followed by Sir Christopher Wren, whose authority gave currency to the term, and led to its use by the majority of those who wrote on the subject during the eighteenth century. But Wren, though he employed the word Gothic, did not consider it as expressive of the origin of the mode of building which it designated. He believed that it was derived from the Saracens, and therefore proposed that it should be denominated *Saracenic*. Though this opinion was adopted by many, the appellation seems to have been seldom employed.

Among the earlier writers on the Pointed style who embraced Wren's opinion, was T. Warton, who wrote on the subject in 1763, and then traced the progressive improvements, in that mode of building, with more accuracy than had been previously attempted⁴. He says, "The *Normans*, at the conquest, introduced arts and civility. The churches before this (era) were of timber, or otherwise of very mean construction. The conqueror imported a more magnificent, though not a different plan, and erected several stately churches and castles."—"The style then used consisted of round arches, round-headed windows, and round massy pillars, with a sort of regular capital and base, being an adulteration or rude imitation of the genuine Grecian or Roman manner. This has been named the *Saxon style*, being the national architecture of our Saxon ancestors before the conquest; for the Normans only extended its proportions and enlarged its scale. But I suppose at that time it was the common architecture of all Europe."—"The style which succeeded to this was not the *absolute Gothic*, or Gothic simply so called, but a sort of *Gothic Saxon*, in which the pure Saxon began to receive some tincture of the Saracen fashion. In this the massy rotund column became split into a cluster of agglomerated pilasters, preserving a base and capital as before; and the short round-headed window was lengthened into a narrow oblong form, with a pointed top, in every respect much in the shape of a lancet, often decorated in the inside with slender pillars. These windows we frequently find three together, the centre one being higher than the two

⁴ In "Observations on the Fairy Queen of Spenser," edit. 8vo. 1807, vol. ii. p. 208, &c.

lights on each side. This style commenced about 1200."—"The *absolute Gothic*, or that which is free from all Saxon mixture, began with ramified windows of an enlarged dimension, divided into several lights, and branched out at the top into a multiplicity of whimsical shapes and compartments, after the year 1300. The crusades had before dictated the Pointed arch, which was here still preserved; but besides the alteration in the windows, fantastic capitals to the columns, and more ornament in the vaulting and other parts were introduced. Of this fashion, the body of Winchester Cathedral, built by that munificent encourager of all public works, William of Wykeham, about the year 1390, will afford the justest idea."—"Certain refinements in architecture began to grow fashionable early in the reign of Edward III."—"These innovations, at length, were most beautifully displayed in the roof of the divinity school at Oxford, which was begun to be built 1427."—"The *ornamental Gothic* at length received its consummation about 1441, in the chapel of King's College, Cambridge. Here strength united with ornament, or substance with elegance, seems to have ceased. Afterwards, what I would call the *florid Gothic* arose, the first considerable appearance of which was in the chapel of St. George, at Windsor, begun by Edward IV. about 1480; and which, lastly, was completed in the superb chapel of Henry VII. at Westminster."

Here we find the first attempt to discriminate dates and styles, and to designate each by a specific name. Warton's genius and talents rendered his opinions of great weight; and had he viewed buildings with the eye of an artist, and looked more minutely at forms and proportions, we should most likely have had every thing clear and authentic from his pen. But he was rather a closet antiquary than a scientific investigator, and has therefore left much to be done on this subject. From the time of Warton to the latter part of the eighteenth century, many writers have discussed this topic and continued to use the terms Saxon, Norman, and Gothic, without much discrimination or precision. In 1798, was published Dr. Milner's "History, &c. of Winchester," in which he speaks of the "beautiful style of architecture, properly called the *Pointed*, and abusively the *Gothic*

order⁵." Elsewhere he says, "I flatter myself, however, that, when speaking of that light and elegant species of architecture, which properly began in the reign of our first Plantagenet and finished in that of our first Tudor, I call it the *pointed style*; and when describing this, in conjunction with the heavy circular order which preceded it, in the time of the Saxons and first Normans, I term them, both together, *the architecture of the middle ages*; I say, I flatter myself that I am clearly understood by persons of information, and that the subjects themselves are characteristically denominated⁶."

In 1802, appeared an "Account of Durham Cathedral," by the Society of Antiquaries of London, in which the council of that society have used the term *English* as designative of the Pointed style of building⁷. This term is

⁵ History, &c. of Winchester, 2d edit. vol. ii. p. 161.

⁶ Letter prefixed to "Essays on Gothic Architecture," third edit. 1808. 8vo. p. 13.

⁷ "It is much to be wished," they say, "that the word Gothic should no longer be used in speaking of the architecture of England, from the thirteenth to the sixteenth century. The term tends to give false ideas on the subject, and originates with the Italian writers of the fourteenth and fifteenth centuries; who applied the expression of 'La Maniera Gotica,' in contempt, to all the works of art of the middle ages. From these writers it was borrowed by Sir C. Wren, the first English writer who has applied it to English architecture. There is very little doubt that the light and elegant style of building, whose principal and characteristic feature is the high pointed arch struck from two centres, *was invented in this country*: it is certain that it was here brought to its highest state of perfection; and the testimony of other countries, whose national traditions ascribe their most beautiful churches to English artists, adds great weight to this assertion, and peculiar propriety to the term *English*, now proposed to be substituted for the word Gothic.

"The architecture used by the Saxons is very properly called Saxon. The improvements introduced after the Norman conquest justify the application of Norman to the edifices of that period. The nation assumed a new character about the time of Henry II. The language, properly called English, was then formed; and an architecture founded on the Norman and Saxon, but extremely different from both, *was invented by English artists*. It surely is equally just and proper to distinguish this style by the honourable appellation of *English*. This term will therefore be used instead of Gothic, in the course of this work; and it is hoped that no English antiquary will be offended at the substitution of an accurate and honourable name, in the place of one which is both contemptuous and inappropriate." Account of Durham Cathedral, folio, 1802. p. 3.

approved by Dr. Milner, in his *Treatise on Ecclesiastical Architecture*, though he continues to employ the term, *pointed*.

The Rev. G. Millers adopts the denomination proposed by the Society of Antiquaries, and thus defends it. "The *Saxon* and *Norman* styles are very properly denominated from the two nations in which they respectively flourished. To the style which succeeded these the *Goths* are no more entitled to the honour of giving a name than the *Peruvians* or the *Chinese*. The name was not contemporary with the style, and was intended to be contemptuous and opprobrious. Since ecclesiastical architecture has been accurately and successfully studied (which is but of late years), every man of taste and judgment has been dissatisfied with it. In the account of Durham Cathedral, published by the Antiquarian Society, the more appropriate and honourable name *English* is substituted for it, and most satisfactory reasons are given for the substitution⁸."

Dr. Sayers, in a paper entitled "Hints on English Architecture," first published in 1805, proposes to call pointed architecture *Norman*, and says, "I conceive that the pointed style of architecture cannot, with any degree of accuracy, be deemed an English invention. In whatever quarter that style arose, it was most clearly introduced into this country soon after the Norman conquest; was gradually engrafted by the Normans on the Saxon style, and finally superseded it. For these reasons then, and from the still ambiguous origin of the species of architecture of which I am speaking, I have chosen to avoid in the titles of my eras, both the words 'English' and 'Gothic,' and to substitute that of '*Norman*,' as being less objectionable than either, inasmuch as it marks the source from which the *germ* at least of our Pointed architecture was immediately derived to us⁹."

Mr. Carter, in his useful and valuable, but unfortunately too slight and theoretical work on "The Antient Architecture of England," folio, commenced in May, 1795, has illustrated a variety of styles and dates, and

⁸ "A Guide to the Cathedral of Ely," 1805, 8vo. p. 6.

⁹ "Disquisitions," by F. Sayers, M. D. 2d edit. 1808, 8vo. p. 237.

classed them in chronological order according to his peculiar opinions: first, the architecture of the British era; second, the Roman era; third, the Saxon era, in which he says this country still "presents to our view great and magnificent examples." The earliest of these he adduces in the caves, which he calls "buildings," of the rocks at Nottingham; next, an arch at the south-east angle of the cloisters, Westminster Abbey; and then the town-walls of Southampton. He adduces many other examples under this class; some of which were evidently built by the Normans, and have Norman details and ornaments. His fourth era, or the Norman, he subdivides into three or four styles or classes, commencing with a recess in Peterborough Cathedral, having semicircular and pointed arches together; some pointed arches in Romsey Church, and St. Joseph's chapel at Glastonbury. His fifth era commences with Henry III. and is divided into three classes, beginning with Westminster Abbey Church. The sixth era is under Edward III. Mr. Carter's work was left unfinished at the artist's decease, and it fell to my lot to make two indexes for it¹⁰. In the Gentleman's Magazine, Mr. Carter continued his literary lucubrations and splenetic invectives, in the course of which he uses the terms *English*, *Pointed*, *Ecclesiastical*, *Plantagenet*, *Tudor*, &c.

Mr. *Mitford* characterizes the pointed mode of building as the *Plantagenet* style¹¹.

The Rev. *Wm. Gunn* is one of the latest innovators in architectural language. He proposes the term *Romanesque* to distinguish the architecture which prevailed from the age of Constantine till the revival of the Grecian orders of building in the west of Europe¹².

Mr. *Rickman* in his "Attempt to discriminate the Styles of English

¹⁰ The whole of the copper-plates, and a mass of letter-press and prints were purchased by John Broadley, Esq. of South-Ella, Yorkshire, whose valuable library and literary stores are thus enriched by a curious collection of plates, &c.; and these will hereafter be sought for with avidity by some architectural antiquaries.

¹¹ "Principles of Design in Architecture," 1809, 8vo. p. 124.

¹² "Inquiry into the Origin and Influence of Gothic Architecture," 1819, 8vo. p. 6.

Architecture," 1817¹³, uses the term *English* to distinguish the Christian architecture; repeats several of the terms used by Warton, but introduces a new word, "*perpendicular*," to distinguish a particular style. He subdivides the subject into four styles or periods. "The Norman style, which prevailed to the end of the reign of Henry II. in 1189; distinguished by its arches being generally semicircular; though sometimes pointed with bold and rude ornaments." "The *Early English* style, reaching to the end of the reign of Edward I. in 1307; distinguished by pointed arches and long narrow windows without mullions." "*Decorated English*, reaching to the end of the reign of Edward III. in 1377, and perhaps from ten to fifteen years longer. This style is distinguished by its large windows, which have pointed arches divided by mullions, and the tracery in flowing lines, forming circles, arches, and other figures, not running perpendicularly." "*Perpendicular English*," in use till 1630 or 1640. "Probably the latest whole building in this style not later than Henry VIII. The name clearly designates this style, for the mullions of the windows and the ornamental panellings run in perpendicular lines."

Mr. Rickman's work furnishes a description of the various parts of buildings in each of the styles which he enumerates; and also contains a catalogue of buildings illustrating the principles of English architecture.

He says, "Though many writers speak of Saxon buildings, those which they describe as such are either known to be Norman, or are so like them that there is no real distinction. But it is most likely, that in some obscure country church, some *real* Saxon work of a much earlier date may exist; hitherto, however, none has been ascertained to be of so great an age."

Mr. *Dawson Turner* adopts the terms used by Mr. Rickman. Speaking of the decorated style he says: "It was principally confined, in England, to a period of about seventy years, during the reigns of the Second and Third Edwards. In France it appears to have prevailed much longer. It probably began there full fifty years sooner than with us, and it continued till it was superseded by the revival of the Grecian or Italian architec-

¹³ 2d edit. 8vo. p. 44, &c.

ture." He adds, "Nowhere have I been able to trace among our Gallic neighbours the existence of the simple perpendicular style, which is the most frequent by far in our own country, nor that more gorgeous variety denominated by our antiquaries after the family of Tudor¹⁴."

After the appropriation of the term Gothic to the Pointed style by War-ton, many other authors used it in the same signification. *Bentham* says, "Some writers call all our antient architecture, without distinction of round and pointed arches, *Gothic*: though I find of late the fashion is to apply the term solely to the latter; the reason for which is not very apparent¹⁵." But though he further objects to the propriety of the term Gothic, he continues to use it to denote the Pointed style.

Grose, in the preface to the "Antiquities of England," notices the vague manner in which the term Gothic had been applied to all buildings "not exactly conformable to some one of the five orders of architecture," and adds, "our modern antiquaries, more accurately, divide them into Saxon, Norman, and *Saracenic*; or that species vulgarly, though improperly, called Gothic." But notwithstanding this remark *Grose*, throughout the remainder of his preface, continues to apply the word, Gothic, to characterize the Pointed style.

W. Wilkins, in "A Description of the Church of Melbourne in Derbyshire," thus justifies the phrase "Gothic style."

"Perhaps it is unnecessary to comment upon the word *Gothic*, as here applied. Almost every writer on these kind of buildings has endeavoured to explain it, as proper or improper. Its general acceptance is pretty well understood, as denominating the kind of buildings which succeeded the Norman style; I think it is as applicable as any term, and indeed more so than *Saracenic*, *Moresque*¹⁶, &c."

The Normans are generally supposed to have introduced innovations in the ecclesiastical architecture of this country. *Bentham* says, "Our historians expressly mention a *new mode* of architecture brought into use by

¹⁴ "Account of a Tour in Normandy," 2 vols. 8vo. 1820, v. i. p. 167.

¹⁵ History of Ely, 4to. sec. v. p. 37.

¹⁶ Archæologia, vol. xiii. 1800, p. 303.

the Normans, and particularly apply it to the abbey church at Westminster, built by King Edward the Confessor, *circa* A. D. 1050, in which he was buried; and afterwards speak of it as the prevailing mode throughout the kingdom¹⁷." He institutes an inquiry concerning this *new mode* of building; and concludes the criterion to be "chiefly its massiveness and enlarged dimensions, in which it far exceeded the Saxon."

In this opinion Dr. *Milner*¹⁸ concurs, and it has been received as accurate by most writers. Dr. *Ledwich* indeed attributes to the Normans the introduction of pointed architecture into England; supposing it to have been the new mode of building which William of Malmesbury and other historians represent as having become general after the Conquest¹⁹. Mr. *Hawkins* seems to be of the same opinion. He says "an augmentation of dimensions can, by no mode of reasoning whatever, be termed a new style of architecture, or even a new mode of composition or building; and no rational man would ever think of affirming that the churches of St. Peter at Rome and St. Paul at London were of different styles, because they were not of the same size²⁰." This writer's idea of the time when the pointed style appeared in England will be noticed elsewhere.

Mr. *Dallaway* remarks that "many discordant opinions have been advanced concerning what really constitutes Norman architecture; and it has been confounded with the Saxon by several able antiquaries. But a still greater confusion occurs when the pointed style first practised in this kingdom in the reign of Henry II. is called Norman. The principal discrimination between the Saxon and the Norman appears to be that of much larger dimensions in every part; plain, but more lofty vaulting; circular pillars of greater diameter; round arches and capitals having ornamental carvings much more elaborate and various adapted to them; but a total absence of pediments or pinnacles, which are decidedly peculiar to the pointed or Gothic style²¹."

¹⁷ Hist. of Ely, p. 32. William of Malmesbury terms it *novum genus ædificandi*; and Matthew Paris, *novum genus compositionis*.

¹⁸ Treat. on Eccl. Arch. p. 45, &c.

¹⁹ Archæologia, vol. viii. p. 193.

²⁰ "History of the Origin of Gothic Architecture," 1813, 8vo. p. 113.

²¹ "Observations on English Architecture," 1806, 8vo. p. 19.

Mr. *Burdon*, in an account of Waltham Abbey, in the third volume of the "Architectural Antiquities," p. 22, &c. says, "It is not, in my opinion, very difficult to distinguish *three different kinds of the Norman architecture.*" The early, the middle, and the latter. The first of these, he says, "was no doubt of Saxon origin."

The writer of the account of Peterborough Cathedral, in "Storer's Cathedrals," severely and sarcastically animadverts on the opinion of Mr. Burdon; and says, he cannot hesitate in roundly affirming that there is no such thing in existence as any peculiar style of architecture invented or even adopted by the Normans. "Mr. Burdon, and nearly all the advocates of Norman architecture confound the Normans with the modern French, or at least with the Limogese and Troubadours, the first modern poets of Europe." He adds, "circular Saxon arches were of Roman origin, and their numerous diversified ornaments were entirely Saxon or English inventions. The substitution of pointed arches, and enormous buttresses, the necessary effect of ignorance of mathematical science, may be ascribed to the Normans or to other causes; but there is not the least evidence of any one building having been erected in England by the Normans, where circular arches and Saxon or English ornaments appear, and for which they had not before their eyes a model of either English or Roman execution."

Few subjects connected with art or science have occasioned more controversy than the question as to the country and peculiar circumstances which gave rise to the POINTED ARCHITECTURE. Among the various and contradictory opinions of different writers we may distinguish six hypotheses, which respectively attribute the invention of this style to the Goths; to the Saracens, or some other oriental nation; to the Romans or Italians;—to the French; to the Germans; and to the English: besides some peculiar notions advocated by certain authors, relative to the immediate source of the characteristic marks and decorations of this new invention.

Sir H. Wotton is one of the earliest writers on architecture who has expressly noticed this style of building. His remarks are strongly tinged by those prejudices in favour of Grecian and Roman art which he imbibed during his residence abroad, and which led him to view with

inattention and contempt the ecclesiastical structures of the middle ages. After making some observations on arches, tending to show the advantages of the semicircular form, he says: "As for those arches which our artisans call of the third and fourth point, and the Tuscan writers *di terzo* and *di quarto acuto*, because they alwayes concur in an acute angle, and doe spring from diuision of the diameter into three, four, or more parts at pleasure; I say, such as these, both for the natural imbecility of the sharpe angle itselfe and likewise for their very uncomelinesse, ought to be exiled from judicious eyes, and left to their first inventors, the Gothes or Lombards, amongst other reliques of that barbarous age²²."

Appended to Perry's "Series of English Medals"²³ are engraved specimens of the "Fashion of Windows in Civil and Ecclesiastical Buildings," from before the Conquest to the age of Henry the Eighth, with explanatory observations, from the MSS. of *John Aubrey*. This is the earliest attempt at a classified arrangement of the forms of ecclesiastical windows, and therefore deserving of attention. The subject was almost new to Aubrey, who was rather visionary; and who, being unable to draw with accuracy, was not likely to give precision and demonstration to his figures and conclusions. He is evidently wrong in placing among the windows erected before the Conquest one with a pointed arch and mullions intersecting at the top, from the church of Brampton in Oxfordshire; also the pointed windows in Battle Abbey; another in the abbey of Reading; and especially one in the chapel of the priory of St. Mary, at Kington St. Michael, in Wiltshire, which specimens he supposes to have belonged to the reigns of William the Conqueror and his sons, but which are obviously later.

The manuscript from which these observations are taken is entitled "*Monumenta Britannica*," being collections for a general account of British antiquities; one part is entitled "*Chronologia Architectonica*," &c. Besides the chronological series of specimens of windows, published by

²² "The Elements of Architecture, collected by Henry Wotton, Knight, from the best Authors and Examples." Lond. 1624, 8vo. p. 51.

²³ Lond. 1762, 4to.

Perry, the following observations on the subject afford a general view of Aubrey's ideas.

"The Roman architecture flourished in Britain while the government lasted, as appears by history, which mentions their temples, theatres, baths, &c. Bede tells us of a magnificent fountain built by the Romans at Carlisle, extant in his time. But time and the incursions of the northern nations have left us little remains of their grandeur, and we are left to conjecture what it was. So by the piece of Corinthian frieze at Burgh Wall at Bath, we may know that the rest of the building was of that order. But their architecture *degenerated into Gothic*, (circa temp. Rich. I.) when the semicircle was turned into the ox-eye, by the intersection of two circles of the same radius. Their mouldings were fantastic, and their windows like bonelace or point. The Cupola they changed into *Broches*, or steeples. This barbarous fashion continued till the time of Henry VII. when the old Roman architecture was revived in Italy by Palladio; and first revived in England by the Duke of Somerset, who sent for architects out of Italy to build Somerset House and Long Leat, Wilts."

The opinion that the Pointed style was derived from the Goths appears to have originated in the school of *Palladio*, and was adopted by Sir Henry Wotton and John Evelyn, who misled others. That it was the invention of the Goths seems to have been the conclusion of *Vasari*, the historian of the arts in Italy; who, in his *Lives of the Painters*, terms the architecture of the middle ages in general "*Maniera Tedesca*," the German or Teutonic manner.

The author of the "*Ornaments of Churches considered*," p. 83, attributes the origin of the Pointed style to the Gothic architects of the time of Theodoric, king of the Ostrogoths. But the Goths, as Hawkins observes, had no peculiar style of architecture; and Theodoric and other Gothic princes employed Greek or Italian artists in the construction of their churches and other buildings²⁴. There is, however, a singular passage in the works of *Cassiodorus*, who was chancellor to Theodoric in the sixth century; which

²⁴ "History of the Origin of Gothic Architecture," 8vo. p. 5, 33.

passage Tiraboschi, who cites it in his *History of Italian Literature*²⁵, supposes to relate to "Gothic Architecture," and infers from it, that the buildings of that age resembled those of the modern pointed style. Mr. Gunn quotes this passage, but without deducing from it any positive conclusion:—it may be thus translated: "What shall we say,"—exclaims Cassiodorus,—"of the columns of a reed-like slenderness? Those most sublime piles of building seem as if they were supported by some erected spears; and *that*, which from the quality of the substance it was necessary to hollow out into concave canals, you would rather suppose to have been cast; you would judge *that* to be made of wax which you behold polished, of the hardest metals; and the junctures of the marbles you would call natural veins; thus, while the eyes are deceived, praise is demonstrated to have grown from miracles²⁶."

The precise meaning of the author in this passage is by no means obvious, and little assistance can be obtained from the context. The piece from which it is taken is a formula addressed to the præfect of the city on the public architects. The composition which is of no great length relates more to sculpture than to architecture, and is written in a declamatory style. In the sentences preceding the passage quoted, Cassiodorus praises the beauty of antient sculpture, the origin of which he attributes to the Tuscans; and he then gives a rhetorical description of a real or imaginary group of statuary, consisting of horses; immediately subsequent to which appears the passage in question; and after it are introduced an enumeration and list of the seven antient wonders of the world. That the writer of this formula intended no allusion to ecclesiastical buildings, much less to Gothic churches, will probably be generally admitted. Conjecture alone can be offered, relative to his real meaning,

²⁵ Edit. Firenz. 1776, 8vo. t. v. l. i. c. 7, p. 120.

²⁶ "Quid dicamus columnarum juncturæ proceritatem? Moles illas sublimissimas fabricarum, quasi quibusdam erectis hastilibus contineri, et substantiæ qualitate concavis canalibus excavatas, ut magis ipsas æstimes fuisse transfusas: ceris judices factum, quod metallicis durissimis videas expositum: marmorum juncturas venas dicas genitales: ubi dum falluntur oculi laus probatur crevisse miraculis." Cassiod. Var. l. vii. formul. 15.

which if it pointed to any particular existing structure might perhaps imply a reference to some portico or colonnade supported by Ionic columns.

Among the authors who have described the Pointed architecture, as merely a debased imitation of the classic orders as practised by the Romans, are some who assert that examples of the pointed arch may be found in very antient buildings in various parts of the world; and that the principles on which it was formed were known in Egypt, Greece, and elsewhere, long before the origin of Christianity.

Mr. Gunn²⁷ refers to the aperture of the greater pyramid at Memphis, as, perhaps, one of the *oldest specimens* of the *pointed* arch in the world; and to the Cyclopéan gallery at Tiryns, in Greece, as another. In Denon's "Travels in Egypt" is a view of the former (Pl. 20); and in Gell's "Itinerary" is an account of the construction of the latter; which Dr. Clarke represents as exhibiting "lancet arches" almost as antient as the time of Abraham²⁸. He mentions also the remains of an aqueduct near Argos; and, from the style of these structures, says, "it is evident that *the acute, or lancet arch* is in fact the oldest form of arch *known in the world*, and that examples of it may be referred to in buildings erected before the war of Troy²⁹."

An account of the ruins of Tiryns, of Mycenæ, and of other relics of the oldest Grecian architecture is given by *Hamilton* in a paper entitled, "Remarks on the Fortresses of antient Greece," published in the *Archæologia*, vol. xv. This gentleman is of opinion that arches of all kinds were unknown to the Greeks; the doorways and windows being surmounted by single architraves. He observes, in a note, "the only specimen of an arch I have seen in the Grecian buildings is the doorway of a small detached fort on a rock above Ephesus, where it seems to have been hewn out of the solid wall, in the form of a Gothic arch," p. 323.

Solitary instances of pointed arches in sepulchral monuments, attributed to the period when the classic style prevailed among the Romans, may also be found in an arch of the contrasted kind, in a temple erected

²⁷ "Inquiry into the Infl. and Orig. of Goth. Architecture," p. 98.

²⁸ Travels, v. iii. p. 654.

²⁹ Ib. v. iii. p. 696.

in Egypt by the Emperor Adrian, in honour of his minion, Antinöus, about A.D. 132; of which a view may be seen in Montfaucon's *Antiquities*; and in a figure of an arch found on a Roman sepulchral tablet discovered at Skirway, in Scotland; and also in another from a similar monument of Roman origin, preserved among the Arundelian marbles, both of which are delineated in Horsley's "*Britannia Romana*"³⁰. But on these examples no reliance can be placed, since some of them may have arisen from alterations made in comparatively modern times; and the engraved representations in Horsley's work have no more reference to an architectural arch than to astronomy. That the mathematical delineation of pointed arches, by the intersection of circles, occurs in a problem of Euclid³¹, and must therefore have been known to those who were acquainted with the works of that antient geometrician, may be admitted; but it does not thence follow, as Hawkins imagines, that the practical application of the principle was known also³². Inventions sometimes spring from the application of general principles by the experimental artist, and sometimes from the observation of accidental circumstances, and perhaps more frequently from the combination of both these sources of discovery, as was probably the case with pointed arches.

Mr. *Hawkins* refers the rise of the Pointed style in England to the age of Edward the Confessor, and grounds his opinion on some arches of this form in a chapel under the painted chamber at Westminster. "It has been ascertained," he says, "by the Earl of Northampton, to be of the time of Edward the Confessor; which, indeed, without his authority could have been shown; for the painted chamber, which is almost over it, is acknowledged to be, and has always been so understood, of his time; a staircase, leading down from that towards the powder-plot cellar, has all the appearance of the same age, and the walls of the cellar itself afford no reason for supposing them of any other period"³³.

³⁰ Folio 1732, Pl. V. fig. 14. descr. p. 199, 200; and Pl. LXXV. fig. 1, descr. p. 331.

³¹ Prob. I. See Simson's *Euclid*. 8vo. Edinb. 1767, p. 7.

³² See "*History of the Origin of Gothic Architecture*," p. 92, 93, and 243.

³³ "*Antiquities of Westminster*," 1807, 4to. p. 44.

If this chamber was built in the reign of the Confessor, it does not follow that the pointed arches alluded to are of equal antiquity. It is more probable that they were subsequent insertions, in the course of the repeated alterations and reparations which the building has undergone, of which Mr. Hawkins himself gives an account.

Of those writers who attribute the origin of the Pointed style to the gradual decline of the Grecian orders, some have ascribed the invention to the architects of Italy in the middle ages. Mr. *Smirke*, in 1805, communicated to the Society of Antiquaries a drawing of a window in the Cathedral of Messina, in Sicily; another of compartments of the Baptistery at Pisa; and a third of some of the windows of the Cloister of the Campo-Santo, adjoining the cathedral in the same city; engravings from which, together with an account of some remains of "Gothic Architecture in Italy," were published in the fifteenth volume of the *Archæologia*. "The baptistery of Pisa," says Mr. *Smirke*, "was built from the designs of Dioti Salvi, in the year 1152. It is satisfactorily ascertained not to have been altered from the original design." Dr. *Milner* observes that this building consists "of what we should call Roman and Saxon work, intermixed with crocketed pediments and pinnacles, such as were not in use amongst us till the thirteenth century³⁴." Sir Henry Englefield expresses doubts as to the antiquity of some of the ornaments; and adduces four reasons to show that they were *subsequent additions* to the original structure.

Mr. *Gunn*, not satisfied on this point, wrote to a friend at Pisa; who replied, that Signior Antonio Toscanelli, an eminent architect, and other persons, "unanimously disallowed all posterior introduction;" he further states that they found "the *original plans* and *sketches* of the baptistery, and the Campo-Santo, in the archives of Pisa."

On this statement of Mr. *Gunn* and Signior Toscanelli, the following observations have been made by Mr. Edward Cresy, architect, who, in conjunction with his fellow traveller, Mr. Taylor, examined this building minutely and critically only four or five years back. These gentlemen

³⁴ "Treatise on Ecclesiastical Architecture," p. 69.

also made elaborate measured drawings of plans, sections, views, &c. of the baptistery, the Campo-Santo, &c.; and I hope they may be induced to publish them. On such a controverted point I will give the words of my intelligent and valued friend Mr. Cresy.

“ In the Quarterly Review for June, 1822, are some observations upon the architecture of the middle ages, which are calculated to mislead those who have engaged in the study of this interesting subject. That portion of the remarks is particularly alluded to, in which Mr. Gunn, by the assistance of the learned architect, Toscanelli, has ascertained, *beyond a doubt*, that the Baptistery at Pisa was the work of one period; and this conclusion is said to be confirmed by the discovery of the original drawings among the archives at Pisa in which all the pinnacles and work belonging to the Pointed style are displayed; and these same drawings are inferred to be those used by the workmen under the architect, Dioti Salvi. If there are signatures and dates on these drawings that prove them to be the original designs, how is it possible to account for various inscriptions and armorial bearings, within and without the Baptistery, that inform us the work was carried up at *three distinct periods*, at least, I am not aware that these inscriptions have ever been noticed, and probably they have escaped the observation of all those who have contended against the correct opinion formed by Sir H. Englefield.

“ The better to understand how these inscriptions apply, it will be proper to describe the Baptistery as it now remains. It is a circular building about one hundred feet in diameter, covered with a double brick dome, the inner one conical, and the outer hemispherical. An aile is formed round the interior, by eight granite columns and four piers, from which spring semicircular arches that support a gallery. Above this are twelve piers, on which rest the semicircular arches that sustain the conical dome. Within the outer wall are contrived two staircases that lead to the various galleries, &c. within and without this building.

“ On the ground plan are four entrances, and between each two are five columns, making a total of twenty, that surround the lower story on the outside. The romanesque capitals of these columns support semicircular

arches decorated with leaves, &c. Above is a second story of sixty columns with semicircular arches, in the same style, leaving a gallery behind them, which allows a complete walk round the building. Over every two arches of this second story is placed a sharp pediment, crocketed and surmounted with a half figure as a finial; these pediments are perforated with a pointed arch, cusped, resting on slender pillars; between every two of which is a half figure, some in the act of prayer, &c. Between these pediments are square, slender, lofty pinnacles, attached to the building by thin pieces of marble let into the walls. Over these is a row of windows with semicircular heads, divided by a single small column, which supports a tracery head. Above these windows is another range of triangular pediments and pinnacles, moulded in the same manner as those below. Above these springs the outer dome, having twelve ribs, at equal distances, crocketed. Between every two is a window that lights the space between the two domes; these windows are decorated with a *pointed arch*, cusped; above which is a pediment perforated with a quarterfoil, and in various places are shields bearing three swords, &c. The whole of this building is constructed of marble or granite, with the exception of the domes; and a particular feature observable is that regular courses of bluish marble are repeated at equal distances.

“ In the interior, on the piers of the lower story, are *inscriptions* stating that the building was erected by Dioti Salvi, in 1153; and on the wall, three feet from the floor of the inner gallery, over the aisle, is the following inscription, cut in the character of the middle ages; ‘*A. D. 1278, edificata fuit de novo.*’ Here the masonry of the wall differs, and the mouldings of the interior precisely correspond with those of the Campo-Santo, known to have been executed under the direction of John of Pisa, in 1278, as a long inscription bears witness.

“ The shields which are on the windows of the dome bear the arms of a person who lies buried in the Baptistery, under a flat stone, on which is cut a pointed arch, cusped, resting on columns, with pinnacles, crockets, &c. within; a figure of an old man in a cap and gown, and his hands crossed, with an inscription rather mutilated, to the memory of the ‘*operarius*,’ or

architect, which bears the date of M.CCCLXXXVI. To this person therefore may be attributed all the work in the Pointed style; together with the domes which were constructed, probably before the time of Brunaleschi, who was employed upon similar works at Florence." In spite of the opinions of Mr. Smirke and Mr. Gunn's correspondent, the above evidence seems fully to justify and support Sir Henry Englefield's arguments.

James Barry, in "a Letter addressed to Edmund Burke," reprobates the Pointed architecture as *vulgar* and Gothic, and says, "It is nothing more than the architecture of the old Greeks and Romans in the state of final corruption, to which it had fallen³⁵." After tracing the decay of the art, from the time of Augustus to that of Constantine, he says, "the number of new buildings at Constantinople must have furnished an ample field for the improvements of all corruption of architecture." After such strange language we are not surprised at his speaking of the church and palace of St. Mark, at Venice, as examples of the depraved state of architecture, and styling the latter, "a great repository of corruptions."

Mr. *Dallaway* in his "*Observations*," &c. p. 6, says, "those who have examined the superb edifices in Italy which are styled Gothic, as the cathedrals of Pisa, Orvietto, Sienna, &c. will find a bare resemblance of what they may have seen in other parts of Europe. They must doubtless have remarked that circular arcades and porticos are most frequent, which if not composed of columns extracted and removed from Roman works, the deficiency was supplied by pillars imperfectly imitated from them; and that the exuberance of the style called by them 'Il Gottico-tesesco,' very rarely occurs in Italy. The facciata or grand western front was the object of splendour to which all the other parts of the fabric were subordinate. It was that in which the artists strove to surpass each other by elevation and boldness, by the multitude and originality of their sculptures. Cupolas rise from the centre of the transept, and the campanile is always a detached building. In a few instances, as in those exquisitely slender towers of Florence and Venice, there is a certain species of beauty; whilst

³⁵ Works, 1809, 4to. v. i. p. 125.

those of Bologna are equally astonishing, but positively ugly." He adds, "in Italy not a single spire is now seen." Subsequently he says, "It is worthy of remark that in Italy the Gothic is most analogous to the Grecian architecture in the early instances I have mentioned." And after giving a short description of the Baptistery at Pisa, he remarks, "The conjecture I have hazarded, that some of the members of Gothic ornament originated with Italian architects suggested itself at Pisa. There they were introduced in 1152; and many instances cannot be brought that they were common in France before 1220, at St. Denis; or in England, in 1256, in the cathedral at Salisbury."

From these extracts, it appears that Mr. Dallaway is a very faint advocate for the Italian origin of Pointed architecture, and he furnishes a presumptive argument against that opinion, in his acknowledgment that the structures of the Italian architects are not pure specimens of the Pointed style, but rather examples of the Grecian orders, deformed by the addition of ornaments belonging to the pointed.

Mr. Gunn is one of the latest of those writers who support the hypothesis that the Pointed style arose from a corruption of Grecian architecture, and that it originated among the Italian architects of the middle ages. In the course of his speculations he has adopted a *new criterion of Pointed architecture*. "It consisted in the removal of the arch from its native position between the columns, in order to raise it upon them; sometimes it sprang from the abacus of the capital, sometimes from the cornice of the entablature. It is not, however, assumed that this departure from sound architecture was universally and on a sudden adopted, since many instances prove the contrary; but I assert that whether the span of the arch was bold or diminutive, whether elegant or clumsy, whether round or pointed, for use or for ornament, it by degrees obtained the general preference, so that in edifices constructed subsequently to the reign of Constantine, it became their prevailing character, and which, as expressive of the architecture from which it is a vitious deviation, I shall denominate ROMANESQUE³⁶."

³⁶ Inquiry, p. 4 and 6.

Though this author in the pursuit of his Inquiry brings forward many instances of pointed arches and mouldings in sepulchral monuments, medals, and other relics of the ages between the introduction of Christianity and the period when the Pointed style appeared in France and England, he has not produced from any other country complete specimens of buildings, which bear much resemblance to that style. He relies chiefly on the illustrations of Mr. Smirke, which have been proved to be of later date than Mr. Smirke and Mr. Gunn suppose.

Among the various opinions advanced on the origin of the Pointed style, that proposed by Wren, and adopted by Warton³⁷, which derives it from the Saracens through the agency of the Crusaders, has been implicitly received and supported by several writers; and lately by Mr. *Whittington*, by his noble editor the Earl of *Aberdeen*, and by Mr. *Haggitt*³⁸.

"*Sir Christopher Wren* was of opinion, that what we now vulgarly call the *Gothic* ought properly and truly to be named the *Saracenic Architecture refined by the Christians*; which first of all began in the East after the fall of the Greek empire by the prodigious success of those people that adhered to Mahomet's doctrine, who, out of zeal to their religion, built mosques, caravanseras, and sepulchres wherever they came. These they contrived of a round form, because they would not imitate the Christian figure of a cross, nor the old Greek manner, which they thought to be idolatrous, and for that reason all sculpture became offensive to them. They then fell into a new mode of their own invention. The quarries of

³⁷ *Dr. T. D. Whitaker* says, that Warton "treated of Norman and Gothic architecture, not indeed with professional exactness, but with that felicity of real genius which illustrates and adorns every subject that it touches." *History of Whalley*, p. 107. Mr. *Willson* remarks, concerning Warton, that his *Essay on the Ancient Architecture of England*, "exhibited a better chronological sketch of different styles than had been previously done; though the authority of Sir Christopher Wren led him into some mistakes." *Remarks on Gothic Architecture*, prefixed to Pugin's "*Specimens of Gothic Architecture*," vol. i. p. 15.

³⁸ This gentleman, who, like Mr. Whittington, has studied the subject *con amore*, has published in a small volume, "*Two Letters to a Fellow of the Society of Antiquaries on the Subject of Gothic Architecture*," 8vo. 1813.

great marble by which the vanquished nations of Syria, Egypt, and all the East had been supplied, for columns, architraves, and great stones, were now deserted; the Saracens, therefore, were necessitated to accommodate their architecture to such materials, whether marble or freestone, as every country readily afforded. They thought columns and heavy cornices impertinent, and might be omitted; and affecting the round form for mosques, they elevated cupolas, in some instances, with grace enough. The Holy War gave the Christians, who had been there, an idea of the Saracen works, which were afterwards, by them, imitated in the West; and they refined upon it every day, as they proceeded in building churches³⁹."

The same eminent architect attributed the general direction of ecclesiastical buildings to the free-masons; who, he says, formed a fraternity of architects, and procured papal bulls with peculiar privileges. He bestows praise on these artists for the skill they showed in the erection of such lofty structures; and seems to consider the characteristics of the Pointed style as having originated from the custom of raising towers and spires to a great height, and using small stones in their construction. In refutation of the opinions of Sir C. Wren and his followers, that the Pointed style was borrowed from the Saracens, Dr. Milner asserts, that the crusaders did not bring with them into England or Europe a single feature of that style, "since the churches built subsequent to that period, as for example the antient parts of Exeter and Rochester Cathedrals, and the Abbey Church of Reading, &c., do not, in their original works, exhibit one of these features⁴⁰." Gundulph, a monk of Bec Abbey, afterwards Bishop of Rochester, was the most celebrated practical architect of the age in which he lived. He made a journey of devotion to the Holy Land, a little before the first crusade; and of course had an opportunity of surveying its buildings; yet, in the various structures erected by him after his return, we discover no traits of the style under consideration⁴¹. And from the descriptions and engravings of the most accurate and intelligent travellers,

³⁹ "Parentalia," 1750, folio, p. 306. ⁴⁰ "Treatise on Ecclesiastical Architecture," p. 55.

⁴¹ Id. p. 56. from Vita Gundulphi. Ang. Sacra, vol. i. 336, &c.

such as Pococke, Norden, Shaw, Le Bruyn, &c. who have visited the Holy Land and other countries frequented by the crusaders, it does not appear, as Bentham and Grose remark, that a single building or ruin, except one church at *Acre*⁴², is to be found in this style, and very rarely such a thing as a mere pointed arch. It has been supposed that this church was built by some European Christian, and Dr. Milner conceives that he has found an account of its erection and the name of the founder, in the history of Matthew Paris⁴³. From his relation, it appears that one William, an English chaplain, during the siege of Acre, in 1190, made a vow, that if he entered into the city as a conqueror, he would raise a chapel to St. Thomas, which he afterwards performed. "In fact," says Dr. Milner, "the architecture of it exactly corresponds with that of St. Hugh of Lincoln, Godfrey De Lucy, and other builders of that period, having long lancet windows, slender cluster columns, and corresponding ornaments."

On this statement Mr. Haggitt observes, "Nothing can be more improbable than this pretended discovery of Dr. Milner: in the first place, the remains are much too considerable to answer to the term of *capella*, or to be the construction of *capellanus quidem*. Le Bruyn, to whom Dr. Milner refers, in describing this edifice, says, 'Il paroît fort superbe, et si je ne me trompe il a servi autrefois de temple.'—As to the correspondence of the style with the works of De Lucy and Hugh of Lincoln, it is a circumstance which, in my mind, is sufficient of itself to explode Dr. Milner's notable supposition. Bishop De Lucy is universally considered as the introducer into this country of lancet arches, supported by slender cluster columns, with capitals of foliage; and the earliest of his works, the east end of the cathedral of Winchester, was not begun till the year 1202, The Bishop of Lincoln, *Hugh de Wells*, followed De Lucy at the distance

⁴² See a print of it in "Voyage to the Levant," by Cornelius Le Bruyn, Lond. 1752, folio, p. 164.

⁴³ "Treatise on Ecclesiastical Architecture," p. 57.

of several years, and adopted the same style at Lincoln;—it is highly incredible, therefore, that a ‘capellanus quidem’ should have carried into the east a species of architecture which cannot be proved to have existed in his own country till twelve years afterwards at the earliest, in which interval it is far more probable it might have been brought from the east, instead of carried into it. There seems, however, to be little doubt that the building in question (if the work of Europeans at all) was constructed not in the twelfth, but during the thirteenth century, the Franks being in possession of St. Jean d’Acre nearly the whole of that period; and that it was the work of *princes*, and not of an obscure individual, is placed beyond a doubt by the splendid ruin which it still exhibits⁴⁴.”

These observations of Mr. Haggitt, if they tend to lessen the probability of Dr. Milner’s conjecture, that William the chaplain was the builder of the church at Acre, will afford no proof that it was not erected by European architects, whilst Acre was in possession of the Franks.

The Treatise of Mr. Whittington on French Architecture was, it seems, to have been followed by observations tending to show, that though pointed arches were known in France earlier than in England, yet, that the artists of neither country have any claims to be considered as the inventors of that form; but that it was derived from the east. Lord Aberdeen, in explaining and commenting on the oriental theory of Mr. Whittington, says, “If a line be drawn from the north of the Euxine through Constantinople to Egypt, we shall discover, in every country to the eastward of this boundary, *frequent examples* of the *pointed arch*, accompanied with the slender proportions of Gothic architecture. In Asia Minor, Syria, Arabia, Persia; from the neighbourhood of the Caspian, through the wilds of Tartary; in the various kingdoms, and throughout the whole extent of India, and even to the furthest limits of China: it is true, that we are unable for the most part to ascertain the precise dates of these buildings; but this is in reality not very important, it being sufficient to state the fact of their comparative

⁴⁴ Two Letters, &c. p. 101—3.

antiquity; which, joined to the vast diffusion of the style, appears adequate to justify our conclusion. Seeing then the universal prevalence of this mode in the east, which is satisfactorily accounted for by the extensive revolutions and conquests effected by eastern warriors in that part of the world, it can scarcely appear requisite to discuss the probability of its having been introduced from the west, or still less, further to refute the notions of those who refer the origin of the style to the invention of English artists. Had it been adopted from the practice of the west, such a peculiarity of taste and knowledge must have been imparted by some general communication: this has only occurred at one period, during which no building of the species in question existed in Europe. The inhabitants of the west could not convey a knowledge which they did not possess; but as it became pretty general amongst them, shortly after the epoch alluded to, it is reasonable to infer that they acquired it from those nations whom they are said to have instructed⁴⁵."

However cogent this reasoning may seem to the noble author and his friends, it will have very little effect on the reflective antiquary. To him dates are of primary importance; and next to those, such collateral and corresponding evidence as shall produce conviction, or afford rational and almost conclusive proof. The true solution of the question depends upon that very knowledge which is here argued to be unessential; for to whatever country *priority of date* can be referred, to that country, also, we must attribute the honour of the invention. The majority of those persons who are best acquainted with the different accounts of travellers, relative to oriental buildings, have concluded that the examples of the genuine Pointed style, to be found in Syria, Persia, India, or Egypt, are almost undoubtedly of later erection than the period when that mode of building became established in the west, and, consequently, that the Crusaders were probably the teachers, rather than the scholars, of the Orientals in the art of architecture.

There is another observation made by Lord Aberdeen, which requires

⁴⁵ Whittington's "Historical Survey," preface, pp. xviii—xx.

notice. He says, "If we could discover in any one country a gradual alteration of this style, beginning with the form of the arch; and progressively extending to the whole of the ornaments and general design; after which, if we could trace the new fashion slowly making its way, and by degrees adopted by the other nations of Europe, the supposition of Mr. Walpole [that it originated in Europe] would be greatly confirmed. Nothing of this, however, is the case. We find the Gothic style, notwithstanding the richness and variety it afterwards assumed, *appearing at once with all its distinctive marks and features*: not among one people, but very nearly at the same period of time received and practised throughout Christendom⁴⁶."

In the latter assertion the noble author is completely at issue, not only with Dr. Milner, but with most of those writers who have treated on Pointed architecture. "During the latter part of the twelfth century," says Milner, "a strange mixture of styles prevailed in the numerous ecclesiastical buildings, which were then going forward, as might be expected when an old style began to be exploded, and a new one was in the act of formation. This would not have been the case had the latter been copied from established models in Syria, Arabia, Egypt, Spain, or elsewhere⁴⁷." We may add the plain and positive fact, as deducible from observation of the oldest existing churches, both in England and in France, that the Pointed style was not introduced *at once with all its distinctive features*; but on the contrary, that pointed arches were intermixed with circular arches in the same building, in some of the earliest remains of English church architecture, as

⁴⁶ Whittington's "Historical Survey of the Ecclesiastical Antiquities of France," preface, p. xiii. xiv.

⁴⁷ Milner's "Treatise on Ecclesiastical Architecture," p. 90. Dr. Milner asserts (id. p. 54) that Grose coincided with Wren in opinion as to the origin of the Pointed style; but the learned catholic Antiquary seems to have mistaken the Captain on this point. The latter, after detailing the arguments of Sir Christopher and others, respecting those eastern buildings with pointed arches, so often referred to, asserts that they are of comparatively modern erection, and that the origin of the style is still undiscovered. See "Essays on Gothic Architecture," p. 103, 3d edition.

in St. Botolph's Priory, Malmesbury Abbey Church, Canterbury Cathedral, &c. That similar observations will apply to some of the architectural antiquities of France is acknowledged by Mr. Whittington himself, who, in his account of the abbey church of St. Germain des Prez, says, "Here columns support a series of round arches, except in the semicircular arcade at the eastern end of the church, where they are *pointed* in consequence of the arrangement of the pillars, which being placed in the bow nearer each other than where the colonnade proceeds in a straight direction, the arches which rise from them, when brought to an equal height with those of a round shape, become *necessarily pointed*; and this is among the number of instances where the POINTED ARCH *was used from accident and necessity, before it became an object of taste*⁴⁸." This last observation of Mr. Whittington is not a little remarkable, and may be considered as a sufficient answer to the assertion of his noble editor, that "the Pointed style appeared at once with all its distinguishing marks and features."

Dr. Stukeley may be reckoned among the advocates for the Oriental origin of the Pointed style. In the first volume of the *Archæologia* is an account of an antient church, formerly at Westminster, called "The Sanctuary," which, the Doctor says, was an example of that kind of architecture that may be called "*Roman-Saxon*, near that we commonly call Gothic."

He proceeds to say, that the "manner of pointed arches was derived from the Saracens, who had well nigh conquered Spain; they brought it from Africa, originally from Arabia and the southern parts of Asia, where it still subsists. When I have thought on the origin of Architecture, I persuade myself, this *Arabian manner*, as we ought to call it, is the most antient of all, which the ingenious Greeks, as in every thing else, improved into the delicacy of what we call Greek and Roman architecture. The

⁴⁸ "Survey," p. 110, 111. The same arrangement occurs within the crypt of St. Denis, and in the choir of the church of La Charité sur Loire; also in the crypt and chapel of the Holy Trinity at Canterbury. See elevations and sections of the latter in "the History of that Cathedral," published in the "Cathedral Antiquities," 4to. 1820.

original of all arts is deduced from nature, and assuredly the idea of this Arabian arch, and slender pillars, is taken from the *groves sacred to religion*, of which the great patriarch Abraham was the inventor. The present Westminster Abbey, and generally our Cathedrals, the Temple Church, and the like, present us with a true notion of those *verdant cathedrals* of antiquity; and which the Druids brought from the east into our own island, and practised before the Romans came hither⁴⁹."

The latter part of this extract coincides with the singular theory of Warburton, relating to the invention of the Pointed style, which has often been referred to, and will be subsequently noticed. It might be questioned, whether the Doctor did not eventually alter his opinion concerning the source of the Pointed style; for, in the second volume of his "*Itinerarium*," published after his death, it is stated, that "buttresses, together with pointed arches, slender pillars, and the like, which we call Gothic, *came from France*⁵⁰;" but by referring to his paper in the *Archæologia*, it becomes evident, that although he considered it to have been introduced from France into this country, he decidedly deduced its origin from Arabia.

Bishop Warburton's fanciful hypothesis relative to the invention of the Pointed style, combines the notion of its oriental origin with some peculiar opinions of his own. He not only endeavours to unite the discordant systems, which deduce it from the Northern Goths, or the Eastern Saracens, but also hazards a singular theory to account for its immediate origin. After stating the distinction between the Saxon and the Pointed styles of architecture, he says, "When the Goths had conquered Spain, and the genial warmth of the climate, and the religion of the old inhabitants had ripened their wits and inflamed their mistaken piety (both kept in exercise by the neighbourhood of the Saracens, through emulation of their service, and aversion to their superstition), they *struck out a new species of architecture*, unknown to Greece and Rome, upon original principles, and

⁴⁹ "*Archæologia*," vol. i. p. 40.

⁵⁰ "*Itinerarium Curiosum*," 1776, vol. ii. p. 71.

ideas much nobler than what had given birth even to classical magnificence. For this northern people having been accustomed, during the gloom of Paganism, to worship the Deity in groves (a practice common to all nations), when their new religion required covered edifices, they ingeniously projected to make them resemble groves as nearly as the distance of architecture would permit; at once indulging their old prejudices, and providing for their present conveniences, by a cool receptacle in a sultry climate; and with what skill and success they executed their project, by the assistance of Saracen architects, whose exotic style of building very luckily suited their purpose, appears from hence, that no attentive observer ever viewed a regular avenue of well grown trees, intermixing their branches overhead, but it presently put him in mind of the long vista through the Gothic cathedral; or even entered one of the larger and more elegant edifices of this kind, but it presented to his imagination an avenue of trees; and this alone is what can be truly called the Gothic style of building⁵¹."

Dr. *Milner* has satisfactorily shewn, that the theory proposed by Warburton is inconsistent with Chronology and History. The Goths and Vandals, when they entered Spain, in the beginning of the fifth century, were already Christians, and consequently did not derive their religion from the old inhabitants. With the Saracens, after their invasion of the country in the eighth century, their intercourse was of a hostile description; so that it was not likely they should have borrowed their architecture from them⁵². It may be added, that the remains of Moorish buildings in Spain, where they display any features of Pointed architecture, were built after the period when that style was certainly in use, both in France and in England; so that it was probably derived by the Moors from the Christians, and not by the latter from the former⁵³.

As for the theory which deduces Christian pointed architecture from the

⁵¹ Notes to "Pope's Works." London, 1760, 8vo. vol. iii. p. 327.

⁵² "Treatise on Ecclesiastical Architecture," p. 65, 66.

⁵³ Ibid. p. 67.

imitation of an avenue of trees, it can only be regarded as an ingenious reverie, and therefore undeserving of serious refutation⁵⁴.

Strutt, who illustrated almost every branch of antiquarian science connected with English history, notices the Pointed style, which he did not consider to be an English invention. He says, "About the latter end of the eleventh, or the beginning of the twelfth century, a new species of architecture was introduced into England, commonly called Gothic, differing in all respects from any of the preceding orders. To what country we first owe this more modern species of architecture is not known; the commonly received opinion is, that it was brought from abroad, by the knights who attended on the holy wars⁵⁵."

Dickinson, in his account of Southwell Church, has written expressly on the origin of the Pointed style. In his introductory chapter he recites the opinions of several preceding writers on the subject, and among them quotes Bishop Warburton, whose theory he implicitly adopts, but has not added any thing either new or important⁵⁶.

Godwin, in his "Life of Chaucer," speaking of pointed architecture, says, "The first symptoms of its existence in Europe were in this island; and there seems, therefore, to be some ground for regarding it as the

⁵⁴ In an Italian Treatise on Architecture, published anonymously at Bassano, in 1785 (*Principj di Architettura Civile*, 3 T. tom. i. p. 203), the theory of Warburton is adopted. The author makes a distinction between what has been termed Saxon architecture and the Pointed style which succeeded it: applying to the former the designation of *Gotica antica*, and to the latter that of *Gotica moderna*. In reference to the opinion, that the "modern Gothic" was derived from the imitation of groves, it is observed, that "it assumes an air so much more plausible, as this kind of architecture was used chiefly in temples; and groves were the original temples of the nations among whom the Pointed style took its rise." The most celebrated "Gothic" cathedrals are stated to be those of Seville, Salamanca, Paris, Amiens, Rheims, Strasburg, Westminster, Lichfield, Pisa, Sienna, Bologna, and Milan.

⁵⁵ "Dydd Angel-cynnan," 1775, 4to. vol. ii. p. 3.

⁵⁶ "Antiquities Historical, Architectural, Chorographical, and Itinerary, in Nottinghamshire and the adjacent Counties." By W. R. Dickinson, Esq. 4to. 1801, vol. i. part i. p. 31.

invention of the Normans⁵⁷." He afterwards inconsistently eulogizes the theory of Warburton; yet owns that the Bishop "has indulged a little too exuberantly the impulse of his fancy."

Mr. *Mitford*, although he acknowledges that he is but imperfectly acquainted with the subject, contends that the Pointed arch was derived from the Arabians, or the Saracens, and introduced into Europe by the Crusaders⁵⁸.

Governor *Pownall* advanced a new theory on the invention of the Pointed style, by attributing it to the Freemasons, whom he conceives "to have been the first formers of this architecture into a regular and scientific order, by applying the models and proportions of timber frame-work to building in stone⁵⁹." This opinion he endeavours to support, by reference to the manner of building with wood, which was practised in Sweden and Norway in the middle ages, as described by *Peringskiöld*.

That the Pointed style originated from an imitation of wicker work, or the interlacing of wands and twigs, is the theory of *Sir James Hall*, who first published his opinions in the "Transactions of the Society of Antiquaries of Scotland," 1800; and again, in a handsome quarto volume, 1813, intitled "An Essay on the Origin of Gothic Architecture." This system (which is evidently deduced from the hypotheses of *Stukeley* and *Warburton*) seems rather to arise from the sport of fancy than from the inferences of scientific and discriminating investigation.

The theory which attributes the invention of the Pointed style to the architects of our native country, and supposes that the idea of forming the pointed arch was derived from the observation of the effect of *intersecting semi-circles*, used as ornaments on the walls of different Saxon or Norman churches, has found an able advocate in *Dr. Milner*, and is supported by the testimony of many other writers.

Bentham, though he does not express himself positively on the subject,

⁵⁷ Second Edition, 1804, 8vo. vol. i. p. 226.

⁵⁸ "Principles of Design in Architecture," 8vo. 1800.

⁵⁹ "Observations on the Origin, &c. of Gothic Architecture:" *Archæologia*, vol. ix. p. 110.

may be considered as having first advanced the idea, that the Pointed style *originated in England*. He says, "This style is modern, and seems not to have been known in the world till the Goths ceased to make a figure in it⁶⁰." After remarking on the inaccuracy of Sir C. Wren's opinion, he adds, "Indeed I have not yet met with any satisfactory account of the origin of pointed arches, when invented, or where first taken notice of. Some have imagined they might possibly have taken their rise from those arcades we see in the early Norman and Saxon buildings, on walls, where the wide semicircular arches cross and intersect each other, and form thereby at their intersection exactly a narrow sharp-pointed arch⁶¹." He then notices the "interlaced arches," as he terms them, in the choir of the church of St. Cross, which afterwards afforded Dr. Milner a favorable subject for comment and inference.

The latter writer, after remarking on the ardour with which ecclesiastical architecture was cultivated by the Normans, says, "They vied with each other in the grandeur and beauty of their respective structures. For the former of these effects, grandeur, they gave to their churches the greatest length and height in their power; for the latter, beauty, they enriched them with a variety of architectural ornaments, several of which appear to be of *their own invention*. The most common of these was the

⁶⁰ Mr. Bentham's reputation as an antiquary has been impeached by some, who have asserted that he was indebted to his friend Mr. Gray, for the information which he published relative to architecture. Dr. Milner, in Rees's Cyclopædia, article, "Gothic Architecture," states that "*the Poet Gray drew up the Architectural part of the History of Ely Cathedral*." This imputation is shewn to be unfounded, in Stevenson's new edition of the "History of Ely," 4to. p. 17, in narrating the Memoirs of Bentham. Mr. Whitaker also repeats the charge against Bentham, with his usual severity, of having borrowed his information from Gray. See "Ancient Cathedral of Cornwall," vol. i. p. 83. Respecting Bentham's "History of Ely Cathedral," Mr. Willson thus expresses himself, "The knowledge of ancient architecture, displayed in this work, far exceeded all that had been published on that subject. The Cathedral of Ely, where Mr. Bentham was beneficed, had furnished him with examples of every variety of style, from the Saxon era to that of the Reformation. The peculiar ornaments of each were carefully studied by him, and his numerous quotations from ancient authors prove his diligence in historical research." Vide "Remarks," prefixed to Pugin's "Specimens of Gothic Architecture," vol. i. p. xv.

⁶¹ "History, &c. of Ely Cathedral," sect. vi. p. 37, edit. 1812.

arcade, or series of arches, with which some of their buildings [as, for example, the outside of St. Osyth's and St. Botolph's conventual churches in Essex, and the inside of Durham, on the basement story], were covered over, and which occur, more or less, on all their cathedral and conventual churches, extant. These arcades were diversified many ways, as may be particularly seen on the tower of St. Augustine's Monastery in Canterbury, built by its first Norman abbot, Scotlandus, in 1080. One of these varieties consisted in making the semicircular arches intersect each other in the middle. The part thus intersected formed a new kind of arch, of more graceful appearance, and far better calculated to give an idea of height than the semicircular arch: for every one must be convinced, that a pyramid or obelisk, from its aspiring form, appears to be taller than the diameter of a semicircle, when both are of the same measure. These plain and intersecting arcades were sometimes placed in alternate rows, as in Remigius's work on the façade of Lincoln Cathedral; and sometimes irregularly intermixed, as on the north side of Durham Cathedral. The pointed arch, thus formed, appeared, at first, a mere ornament in basso relievo, as in the above-mentioned instances; but very soon it was also seen in alto relievo, over niches and recesses in the inside of churches, as in the remains of the Cathedral of Canterbury, built by Lanfranc, and in the abbey churches of Glastonbury and Rumsey. It is probable, that the *first open pointed arches* in Europe were the twenty windows constructed by that great patron of architecture, Henry De Blois, brother of King Stephen, and Bishop of Winchester, in the choir of the *church of St. Cross*, near that city, which structure he certainly raised between the years 1132 and 1136. These consist of openings, made in the intersecting parts of semicircular arches, which cross each other. The ocular evidence of this, taken along with the ascertained date of the work, is a sufficient proof, that to the accidental Norman ornament of intersecting arcades, we are indebted for *the invention of pointed arches, and pointed architecture*. If any man chooses to dispute the proof, he cannot at least deny the fact, that open pointed arches, to the number of twenty, were seen together under intersecting arches, in an English church, between the years 1132 and

1136. As the above-mentioned prelate proceeded in his building, from the east, or choir end (which on all such occasions was first erected, and rendered fit for divine service), to the transept, the tower, and the nave of the church, he made many other pointed arches, some of them obtusely, others acutely pointed; intermixed, however, with a still greater proportion of circular and other Saxon work. In 1138, he built the castle of Farnham, where his pointed arches, resting on huge Saxon columns, are still to be seen⁶². Dr. Milner farther observes, that pointed arches were introduced into buildings raised by other ecclesiastics in the same age, in different parts of England, and that they are to be found in abbeys and churches, erected in Scotland soon afterwards. The tall, narrow windows, and sharp pointed arcades, which superseded those of circular form, required that the pillars, on which they rested, should be proportionably light and lofty; "hence (he continues) it became necessary to choose a material of firm texture for composing them, and therefore *Purbeck* marble was adopted. But this substance being found too weak to support the incumbent weight, the shafts were multiplied, and the cluster column thus produced. The placing two windows together left an open space between their heads, which was afterwards filled up with trefoil-lights, and other similar ornaments. The large east and west Windows, beginning to obtain about the reign of Edward I., required numerous divisions, or mullions, which, as well as the ribs and transoms of the vaulting, began to ramify into a great variety of tracery, variously embellished. The pointed arch, on the outside of a building, required a canopy of the same form; which in ornamental work, as in the tabernacle of a statue, mounted up, decorated with leaves or crockets, and terminated in a trefoil. In the same manner the buttresses that were necessary for the strength of these buildings could not finish, conformably to the general style of the building, without tapering up into ornamented pinnacles. A pinnacle of a larger size became a spire; accordingly such were raised upon the square towers of former ages, as at Salisbury. Thus we see how naturally the

⁶² "Treatise on Ecclesiastical Architecture," p. 78—83.

several gradations of the Pointed architecture arose one out of another, as we learn from history was actually the case, and how the intersecting of two circular arches, in the church of St. Cross, may perhaps have produced Salisbury steeple⁶³."

The general idea, that pointed arches originated from the intersection of semicircular arches, has been adopted by several other writers; but that part of Dr. Milner's theory which extends to a complete explanation of the manner in which the principles of the Pointed style gradually became developed, and which is certainly the most vulnerable portion of his system, has met with a less general reception. He is, perhaps, too unwilling to admit, that the English architects were indebted to any other source than their own inventive abilities, for all the peculiarities of that style which they practised with so much success. Yet it may, with great probability, be conjectured, that some, at least, of the members and decorations of the Pointed style were derived from a foreign source.

From the "Account of the Cathedral Church of Durham," published by the *Society of Antiquaries* of London, that structure is said to have been selected "as the most magnificent, as well as the most perfect building now remaining, constructed in the massive, but august, style of architecture adopted by the Norman conquerors of this island, whose buildings differ but little from those of the Saxons, except in their magnitude and expense, which so far surpassed every thing which had been seen in this island previously to their conquest of it, as to have been contemplated by the oppressed English, and mentioned by the contemporary writers, with mingled astonishment and jealousy. Even at this time, we cannot, without wonder, consider the immense buildings, both ecclesiastical and civil, erected in this country within a century and a half after the Norman Conquest; and it is no exaggeration to assert, that the aggregate of cathedrals, abbeys, and castles raised in England, in that period, far exceeds the mass of public edifices erected in any country whatever, within the same time, since the fall of the Roman Empire."

⁶³ "Essays on Gothic Architecture," p. 131—133.

After a brief account of the Cathedral, as first built, the writer proceeds thus: "Such was the form of the edifice, as left by its original architects; but successive additions have rendered the church, as it now stands, not only a perfect specimen of the Norman architecture, but a most instructive series of examples, illustrating the gradual change of style which took place during the reigns of the three first Henries, till by degrees the pointed arch had completely superseded the semicircle; and the heavy clusters of the Norman pillars had been polished into the light shafts of the early English."

To Mr. *John Carter* we are indebted more for an enthusiastic attachment to the ecclesiastical architecture of our country, and to a chivalrous zeal in maintaining its superiority, than for judgment or discrimination. His published illustrations of "the Antient Architecture of England," and "Specimens of Sculpture and Painting," are highly useful and valuable; but the uninitiated antiquary must not rely on any of his dates, respecting Norman edifices, nor on the ages he assigns to early buildings. Among many other instances may be noticed his representation of the remains of the west front of the church of St. Augustin, Canterbury, which he says was erected in 605; although the true date of that building was 1080, as stated by Dr. Milner, and as may be proved by satisfactory evidence. The nave of Malmesbury Abbey church, he asserts, is of the date of 607; but we have strong reasons to conclude that it is of an age subsequent to the Norman Conquest. The Pointed arch style, he more rationally supposes, arose "from the common changes attendant on all scientific pursuits," and was not introduced into England from the east.

Mr. *King's* opinion on the source of the Pointed style coincides with that advanced by Dr. Milner; but many parts of his "*Munimenta Antiqua*," respecting architecture, evince grievous deficiency of taste and judgment, although supported by much misdirected learning. He conceives that the porticoes of the churches of Barfreston, and of St. Margaret's, Cliff, in Kent, and of Malmesbury Abbey, in Wiltshire, were built as early as the eighth century! Speaking of the intersecting arches which ornament the churches of Tewkesbury, in Gloucestershire, and Winburn, in Dorsetshire,

he says, "it was undoubtedly this sort of intersection that first gave the idea of the pointed arch, long before the pointed arch was brought into general use⁶⁴;" which he supposes to have been about the reign of King Stephen. But, in a few instances, he conceives, that this kind of arch may be found in Saxon edifices raised long before that period.

Dr. *Sayer*, in an essay already mentioned, has brought within a small compass much discriminating information on church architecture in general, and on the Pointed style in particular. "I have endeavoured (he says), to sketch out from the writings of others, and from the observations which I have been able to make myself, a general view of those classes into which the structures, or remains of structures, in this island, may be conveniently distributed; and under each of these divisions I have noticed, where necessary, the kinds of buildings, &c. which may be properly included in it, and *some* of the more remarkable peculiarities by which the structures of that class or age are commonly distinguished⁶⁵."

After a short review of *Ancient British*, *Roman*, and *Saxon* architecture, the Doctor notices what he terms *Saxo-Norman Ecclesiastical Architecture*, or the style prevailing from 1066 to about 1200; in his account of which he says, "some *pointed* arches have been discovered of the time of Henry I. and Stephen, but the round Saxon arch was still generally retained; intersecting round arches (forming alternate pointed ones), often occur; and series of ornamental small round arches⁶⁶." He then states, that pointed arches "are found in the Palace of Henry I. at Beaumont, Oxfordshire; others, again, remain in the Church of St. Cross, Winchester; and in the ruins of Neath Abbey, Glamorganshire, many pointed arches are to be seen, which cannot be of a much later date than 1100. It may be worthy of remark, that, although the pointed arch is deemed to have been unknown to the Anglo-Saxon architects, yet we find on a coin of Edward the Confessor a very perfect arch of that kind, in the

⁶⁴ "Munimenta Antiqua," vol. iv. 1805, pp. 72 and 80.

⁶⁵ "Disquisitions," 8vo. p. 168.

⁶⁶ Ibid. p. 194, 195.

supposed representation of a part of the church of St. Edmund's Bury, rebuilt by that monarch. (See Gibson's Camden's "Britannia," table viii.) From the known intercourse, however, which subsisted between the Confessor and the Norman court, and from the zealous patronage which he afforded to Normans of various professions, it may well be believed that the church above-mentioned was repaired, and of course the pointed arch constructed, by workmen from Normandy."

The succeeding style, or that which prevailed from 1200 to about 1300, is by the same writer termed *Norman*, and in speaking of it, he says, "The *pointed arch* now became *common*, though the round arch was not entirely relinquished." Of the *ornamented Norman*, from 1300 to about 1460, it is stated, that "Henry the Sixth's, or King's College Chapel is the most finished specimen." The last division of Pointed architecture he terms *Florid Norman*, from 1460 to about 1530, of which Henry the Seventh's Chapel is said to be the most perfect example.

The judicious and discriminating author (*Millers*) of "A Guide to the Cathedral of Ely," has given us a rational "sketch of the principal characteristics of English Church Architecture, in the several ages into which it is usually divided." His statements are the more valuable, as he professes to "put down nothing which may not be proved by some authentic document, written or printed; excepting only those observations, which being obviously, or professedly, matter of conjecture or opinion, cannot make others, unless by their own assent, partners in any error into which he may fall⁶⁷."

This writer adopts the term *English* to denote the Pointed style, and divides the *English Church Architecture*, which prevailed prior to the Reformation, into five periods, or ages. "Saxon, from the conversion of the Saxons to the Norman Conquest, in 1066." "Norman, from 1066 to 1200." "Early English, from 1200 to 1300." "Ornamented English, from 1300 to 1460." "Florid English, from 1460 to 1537."

⁶⁷ Vide "Guide to the Cathedral of Ely," 8vo. 1805, p. 3.

With regard to the Norman style, he says, "Before the end of this period, nay, even early in it, some instances are found of pointed arches. They seem indistinct approaches to the Pointed style, which cannot be allowed to have assumed its form, and to deserve the appellation of a style, till the sharp pointed arch rested on the slender column, and was graced with the leafy moulding. And certainly that was not before the reign of John, at the earliest⁶⁸." In the period of the prevalence of the early English style, arches sharply pointed were used; and it is remarked, "that the transition from the Norman to the early English style was from one extreme to another. In the former, every thing seems intended to give an idea of strength and heavy solidity; in the latter of lightness and elegance. Yet the one rose immediately out of the other, as has been before remarked, by the production of the pointed arch in the intersections of the semicircular. This, as is happily observed by that learned antiquary Dr. Milner, was 'the parent germ,' from which all that has been here described, and yet remains to be described, arose by easy and natural connexion⁶⁹."

The ornamented English style is said to be characterized by "arches less acute, and ornaments more various and elaborate⁷⁰;" and the characteristics of the florid English style are stated to be "windows, more open, flatter at top, and ornaments exuberant in every part⁷¹."

Sir R. C. Hoare may be considered as strictly agreeing with Dr. Milner, in his theory of the origin of the Pointed style of architecture, but he imagines that it arose at a period still earlier than that assigned to it by the latter. Referring to the existence of intersecting arches, in the east end of the interior of St. David's Cathedral, he says, "This incident may be as satisfactory to establish the origin of this arch as the examples we find in larger ranges on the west fronts of Malmesbury Abbey (church), in

⁶⁸ "Guide to the Cathedral of Ely," p. 9.

⁶⁹ Ibid. p. 13, 14.

⁷⁰ Ibid. p. 14, 15.

⁷¹ Ibid. p. 14, 15. The useful little work, here quoted and referred to, was first published anonymously in 1805, and was reprinted with additions under the following title, "A Description of the Cathedral Church of Ely, with some Account of the Conventual Buildings. Illustrated by Engravings. By G. Millers, M.A." 1807, 8vo.

Wiltshire, and St. Botolph's Church, Colchester; on the east side of Hereford Cathedral, and in Wenlock Abbey, &c. &c. These subjects tend to confirm and elucidate the system, which indeed now gains ground in general belief, that the *pointed-arch* mode of architecture most assuredly had its first formation in our island, and from so fortunate a circumstance as this intersection of two semicircular arches⁷²." He has also given an engraving of pointed arches in the parish church of Manorbeer, in Pembrokeshire, "erected, it may be presumed, soon after the Conquest." Hence he concludes, "that the pointed arch had its origin on British ground."

The Rev. *R. D. Waddilove*, Dean of Ripon, published an account of Ripon Minster, in the *Archæologia*, in which he represents that building as affording evidence of the early use of pointed arches in England. He considers the west front of Ripon Church as being a part of the original structure raised by Thurstan, Archbishop of York, in 1140; and he adds, that "the time of its erection was precisely the era when the narrow, sharp pointed Gothic arch first began to take place of the circular Saxon one; and they are both seen here in a perfection scarcely perhaps attained elsewhere in the kingdom⁷³." He also opposes this example of the adoption of Pointed architecture in England, as early as the commencement of the twelfth century, to the claims in favour of France made by Mr. Whittington⁷⁴.

Messrs. *Lysons*, in "*Magna Britannia*," article Cambridgeshire, may be included among those writers who embrace the theory of Dr. Milner, and who assert, that "the pointed arch arose from the intersection of two circular ones, which so frequently occurs in churches, erected in the twelfth century, in different parts of Europe⁷⁵; towards the close of that century the pointed arch appears to have been much used in Italy, but it was soon abandoned on the revival of the Grecian architecture. In England,

⁷² "Itinerary of Archbishop Baldwin through Wales, by Gyraldus de Barri." By Sir R. C. Hoare, Bart. Vol. ii. 4to. 1806, Supp. p. 415.

⁷³ "*Archæologia*," vol. xvii. p. 130.

⁷⁴ *Ibid.* p. 137.

⁷⁵ "It is to be seen in the west front of two very antient churches at Palermo and Placentia, erected in the early part of the twelfth century." "*Magna Britannia*."

France, Germany, and Spain, the Gothic architecture continued much longer, and was no where more generally used, nor perhaps exhibited so great a variety of elegant ornaments, or such just proportions, as in this country; though in point of magnitude and splendid decoration, our Cathedrals must be allowed to be inferior to several of the same kind on the continent, as those of Strasburg, Amiens, Rheims, Milan, Burgos, and Toledo."

W. Wilkins, Jun., in his Remarks, prefixed to an "Account of the Prior's Chapel at Ely," in the fourteenth volume of the *Archæologia*, adds the support of his opinion in favour of Dr. Milner's hypothesis relating to the origin of Pointed architecture. He says, "the common method of accounting for the origin of the Pointed style, from the intersection of the circular arches, of which we have numberless instances, is as satisfactory, perhaps, as any that has been offered, and will render the variation, in this point, from the Norman an immediate derivation from it; especially when it is considered, that in many of our Gothic churches the form of the arches is nearly *equilateral*; by this expression is meant those arches whose chords form two sides of an equilateral triangle, whose third is the span: this will cause the two opposite limbs of two adjoining arches to be described with the same centre, and correspond in great measure with the instances above mentioned, nearly, because it is difficult to ascertain, from the number of mouldings which we observe to enrich these arches, which was the leading member; for this being at first determined, the others of course were concentric, and assuming any one, either within or without this member, the *equilateralism* is necessarily done away. If we examine some other deviations of this style from the Norman, we shall find that they are not so considerable as are apt to be imagined; for instance, the division of the windows of Gothic structures by mullions, is not peculiar to that style. We find in some Norman buildings the windows separated into two lights by a column as a mullion. In the cloisters at Norwich, which is early Gothic, columns alone are used for the same purpose, and the heads of these lights are circular, but have

the addition of the *culp-foliation*; in the present, and in many others, the column is still used jointly with some other mouldings. The clustered columns, so conspicuous in this species of architecture, do not vary very considerably from the *Saxon* and *Norman*, in which it was not unusual to place smaller columns round the principal pier: that part of the pier which appeared between the columns is now formed into mouldings, and the number of these smaller columns increased. Perhaps the result of a more particular inquiry into the differences subsisting between the Norman and Gothic styles might satisfy us that we need not to go to Palestine or Germany for authority to account for the origin of the latter⁷⁶."

In a note on a communication to the Society of Antiquaries, published in the twelfth volume of the *Archæologia*, Mr. Wilkins observes, that "the first appearance of the Pointed arch in this country was probably towards the latter end of the reign of Henry the First, in the church of Frensbury, built by Paulinus, the sacrist, between the years 1125 and 1137⁷⁷."

Mr. *Gray* the poet, though he never published any thing on the subject of Pointed architecture, appears to have studied it with much attention, at a time when its merits were very little known, and, consequently, as little appreciated. His biographer, Mason, after mentioning "his great knowledge of Gothic architecture," says, "he had seen and accurately studied in his youth, while abroad, the Roman proportions on the spot, both in antient ruins, and in the works of Palladio. In his latter years he applied himself to consider those stupendous structures, of more modern date, that adorn our own country; which, if they have not the same grace, have undoubtedly equal dignity. He endeavoured to trace this mode of building, from the time it commenced, through its various changes, till it arrived at its perfection in the reign of Henry the Eighth, and ended in that of Elizabeth. For this purpose he did not so much depend upon written accounts, as upon that internal evidence which the

⁷⁶ "*Archæologia*," vol. xiv. p. 107, 108.

⁷⁷ *Ibid.* vol. xii. p. 159; from "*Bibliotheca Topographica Britannica*," No. VI. part ii. p. 118.

buildings themselves give of their respective antiquity."—"By these means he arrived at so very extraordinary a pitch of sagacity, as to be enabled to pronounce, at first sight, on the precise time when every particular part of any of our cathedrals was erected⁷⁸."

Though a much more accurate acquaintance with the history and principles of Pointed architecture is here attributed to Gray than it was likely for him to have possessed, yet the opinions of such a man are certainly entitled to notice and respect. In one of his letters he says,—

"Dr. *Akenside*, I perceive, is no conjuror in architecture; especially when he talks of the ruins of Persepolis, which are no more Gothic than they are Chinese. The Egyptian style (see Dr. Pococke, not his Discourses, but his Prints), was apparently the mother of the Greek; and there is such a similitude between the Egyptian and those Persian ruins, as gave Diodorus room to affirm, that the old buildings of Persia were certainly performed by Egyptian artists. As to the other part of your friend's opinion, that the Gothic manner is the Saracen or Moorish, he has a great authority to support him, that of Sir Christopher Wren; and yet I cannot help thinking it undoubtedly wrong. The palaces in Spain I never saw but in description, which gives us little or no idea of things; but the Doge's Palace at Venice I have seen, which is in the Arabesque manner: and the houses of Barbary you may see in Dr. Shaw's book, not to mention abundance of other eastern buildings in Turkey, Persia, &c. that we have views of; and they seem plainly to be corruptions of the Greek architecture, broke into little parts indeed, and covered with little ornaments, but in a taste very distinguishable from that which we call Gothic. There is one thing that runs through the Moorish buildings that an imitator would certainly have been first struck with, and would have tried to copy; and that is the cupolas which cover every thing, baths, apartments, and even kitchens; yet who ever saw a Gothic cupola? It is a thing plainly of Greek original. I do not see any thing but the slender

⁷⁸ "Works of Thomas Gray, with Memoirs of his Life and Writings." By W. Mason, M.A. 1807, 8vo. vol. ii. p. 239, 240.

spires that serve for steeples, which may perhaps be borrowed from the Saracen minarets on their mosques⁷⁹."

Elsewhere he says, "All the buildings of Henry the Second's time are of a clumsy and heavy proportion, with a few rude and awkward ornaments; and this style continues to the beginning of Henry the Third's reign, though with a little improvement, as in the nave of Fountain's Abbey, &c.: then all at once come in the tall picked arches, the light clustered columns, the capitals of curling foliage, the fretted tabernacles and vaultings, and a profusion of statues, &c. that constitute the good Gothic style; together with decreasing and flying buttresses, and pinnacles on the outside⁸⁰."

Lord *Orford*, both by his writings and example, contributed much to excite attention to, and partiality for, the study of Christian architecture; and though he noticed the subject only incidentally, or in his private correspondence, his opinions, for they are generally independent and original, deserve attention. "Gibbon (he says) mentions the palace of Theodosius, as the oldest specimen of Gothic. Shrines for reliques were probably the real prototypes of this fine specimen of architecture. It was a most natural transition for piety to render a whole church, as it were, one shrine. The Gothic style seems to bespeak an amplification of the minute, not a diminution of the great. Warburton's groves are nonsense; it was not a passage from barbarism to art, but from one species of the art to another. The style was first peculiar to shrines, and then became peculiar to churches⁸¹."

The same noble author has taken a cursory view of the origin, progress, and decline of the Pointed style, in a letter to Mr. Cole, in which he says, "With regard to the 'History of Gothic Architecture,' in which Mr. Essex desires my advice, the plan I think should be in a very simple compass. Was I to execute it, it should be thus:—I would give a series

⁷⁹ Letter to Dr. Wharton, in Gray's Works, vol. ii. p. 99, 100.

⁸⁰ Letter to Mr. Mason, in Gray's Works, vol. ii. p. 183, 184.

⁸¹ Vide Note in Dallaway's "Observations on English Architecture," &c. 8vo. p. 5.

of plates, even from the conclusion of Saxon architecture, beginning with the round *Roman arch*, and going on to show how they plastered and zig-zagged it, and then how better ornaments crept in, till the beautiful Gothic arrived at its perfection; then how it declined in Henry the Eighth's reign: Archbishop Warham's tomb at Canterbury being, I believe, the last example of unbastardized Gothic. A very few plates more would demonstrate its change. Hans Holbein embroidered it with some morsels of true architecture: in Queen Elizabeth's time there was scarce any architecture at all; I mean no pillars, or seldom; buildings then becoming quite plain. Under James a barbarous composition succeeded. A single plate of something of Inigo Jones, in his heaviest and worst style, should terminate the work; for he soon stepped into the true and perfect Grecian⁸²."

Among the earlier advocates for the English origin of the Pointed style, perhaps there was no one better qualified to determine the subject in question than Mr. *James Essex*. In some "Observations on Lincoln Cathedral," published in "the *Archæologia*," he speaks highly in praise of this mode of architecture. After giving an account of the building of that Cathedral, he introduces the opinion of Lord Burlington, in an extract from a letter of Mr. Sympson, of Lincoln, to Professor Trimnel, dated July 9, 1740⁸³. "I have his lordship's leave to say that this is by far the noblest Gothic structure in England, and York in no degree comparable to it. He even prefers our west front to any thing of the kind in Europe; and says, that whoever had the conducting of it was well acquainted with the noblest buildings of old Rome, and had united some of their greatest beauties in that one work." To which Mr. Essex subjoins, "Lord Burlington had a taste for architecture, and was as capable of deciding this question as any person; but the merit of Gothic architecture was then but little noticed, and the distinctions of style but little known. It was

⁸² "Sepulchral Monuments of Great Britain," Part I. preface, p. 2, from a letter addressed to Mr. Cole, in 1769.

⁸³ From the Rev. Mr. Cole's "M.S. Collections" in the British Museum.

the fashion to apply the name of Gothic to every irregular or disproportioned building; and, strange as it must appear, the noblest of our old Cathedrals, and other ingenious works, have been no better esteemed than the productions of a rude people, who were ignorant of all the principles of designing, and the art of executing. But under whatever denomination the conductors of these noble fabricks may be placed, whether we call them Goths or Free-masons, we must acknowledge, that the style of building which they used was brought to a more perfect system by them than the Greek or Roman has been by modern architects; and that the principles on which it was founded were unknown to the greatest professors of architecture since the Reformation, is evident from the attempts of Inigo Jones, Sir Christopher Wren, Mr. Gibbs, Mr. Kent, and many others of inferior abilities since their time, who have endeavoured to imitate it without success. But we are not to conclude that the conductors of these stately fabricks had no principles to direct them, because these great men did not discover them; for if any one, who is properly qualified, will divest himself of his prejudices in favour of the mode of building which fashion has made agreeable, and impartially examine the merits of those Gothic buildings which are perfect, he must acknowledge, that the antient Free-masons were equal to our modern architects in taste for designing (agreeable to the mode of their times), and superior to them in abilities to execute; that they perfectly understood the nature and use of proportions, and knew how to vary them when they wanted to produce a striking effect. In the execution of their designs they knew how to please, by uniting neatness and delicacy in their work; and to surprise, by the artful execution of it. In short, when we consider the greatness of their designs, we must allow they had a taste well adapted to the religion and genius of the age in which they lived⁸⁴.

In another paper by the same writer, entitled "*Remarks on the Antiquity of Brick and Stone Buildings, in England*," he says, "The Gothic, like the

⁸⁴ "Archæologia," vol. iv. p. 158, 159.

Grecian architecture, has its different orders or modes, and every order its peculiar members by which it may be distinguished from the rest; and as these are regulated by just proportions founded upon geometrical principles, as capable of demonstration as those of the Greek and Roman, we may judge of the whole from a part, with as much certainty as we may know the extent of a Roman temple from the length of a triglyph⁸⁵."

In neither of these papers does Essex advance any opinion as to the origin of Pointed architecture; but a theory of this writer is noticed, with approbation, in a communication addressed to the Society of Antiquaries, by the Rev. *J. Kerrich*, entitled "Observations on Gothic Buildings and Architecture," though he has neglected to adduce the authority on which he attributes to Essex the hypothesis referred to. He says, "Essex's theory is curious, and certainly deserves attention as it comes from a man so intelligent, and well versed in the subject; and is besides in itself extremely reasonable, and is so well made out. He conceived that the Gothic architects were induced, or rather driven, to the use of the Pointed arch by their practice of vaulting upon bows, and sometimes covering with such vaults spaces which were irregular; that is, not square, but longer in one dimension than the other⁸⁶."

⁸⁵ "Archæologia," vol. iv. p. 108, 109. "Mr. James Essex was the first professional architect whose works displayed a correct taste in imitations of ancient English architecture. His works, in the Gothic style, were not numerous. The choir of Ely Cathedral was renovated under his direction in 1770; and he effected very extensive repairs on that church, in carrying on which nearly twenty years was employed. After this he was engaged in repairing Lincoln Minster, where he erected an altar-piece of stone, and some other works. King's College Chapel was repaired also by him, and he designed the stone screens about the altar there, which was then removed to the east end, and a space originally behind it taken into the choir. An elegant Cross at Ampthill was erected from a drawing by Essex, in commemoration of the abode there of Queen Catharine of Arragon; besides improvements at Madingley, an ancient mansion in Cambridgeshire, together with the design of windows, and other minor works." Willson's "Remarks," prefixed to Pugin's "Specimens of Gothic Architecture," vol. i. p. xvi. xvii.

⁸⁶ "Archæologia," vol. xvi. p. 314, 315. These last remarks are probably taken from some observations, by Essex, on Southwell Church, a manuscript said to have been in the possession of Mr. Kerrich, late of Magdalen College, Cambridge. See "Dickinson's Antiquities," &c. in

Mr. *Kerrich* has mentioned several theoretical modes in which Pointed architecture might have originated, and among them he observes, that the oval figure pointed at each extremity, termed *visicapiscis*, for which the early Christians entertained a particular veneration, as it exhibited a Pointed arch at either end, and was frequently displayed in episcopal and conventual seals, and, as an ornament in buildings, might have suggested the Pointed arch, and led to the introduction of it in place of the previously-used semicircular arch⁸⁷. This writer does not attempt to

Nottinghamshire, vol. i. part i. p. 65. Mr. *Kerrich* remarks, that "Death closed the labours of Mr. *Essex* just at the time when a new master in modern Gothic architecture appeared, who soon eclipsed all former fame. Mr. *James Wyatt*, whose skill in Grecian architecture had long before placed him at the head of his profession, was consulted in 1782 by Thomas Barrett, Esq. for the improvement of his seat at Lee, near Canterbury. Wyatt designed several plans, some Grecian, some Gothic. The latter was adopted; and the success of the imitation soon made both the place and the architect highly celebrated." Of this edifice Mr. Walpole [Lord Orford] thus expresses his approbation:—"The house at Lee, which was but indifferent before, has been, by the skill and art of Mr. Wyatt, admirably improved in the disposition of the apartments; amongst them is a very beautiful library, finished in the most perfect style of Gothic taste. The three fronts of the house convey the idea of a small convent, never attempted to be demolished, but partly modernized, and adapted to the habitation of a gentleman's family." And in the later editions of "The Anecdotes of Painting," he again takes occasion to praise Mr. Wyatt's success in this his first essay. "Mr. Wyatt, at Mr. Barrett's at Lee, near Canterbury, has, with a disciple's fidelity to the models of his master, superadded the invention of a genius. The little library has all the air of an abbot's study, except that it discovers more taste." Vide Lord Orford's "Works," vol. iii. 4to. p. 433. "Mr. Wyatt's subsequent works in imitation of the ancient architecture of England are too well known to need description, and too numerous to allow of it here. Several of these buildings were far more extensive and sumptuous than any such works previously executed; but the praise of beautiful imitations of this style cannot be allowed to this celebrated architect, without at least a regret for the destruction of some valuable original specimens in three of the cathedrals submitted to his taste,—Lichfield, Salisbury, and Durham. His genius was fully gratified in florid details, without always attending to ancient rules; and too much is claimed for the fame of Mr. Wyatt, when he is said to have 'revived, in this country, the long-forgotten beauties of Gothic architecture.'" Willson's Remarks, prefixed to Pugin's "Specimens," p. xvii—xix. See also "The Gentleman's Magazine," Sept. 1813; and "The Monthly Magazine," Oct. same year.

⁸⁷ "Archæologia," vol. xvi. p. 313, 314.

decide positively in what country Pointed architecture had its origin, but is disposed to believe that Germany has the best claim to the invention⁸⁸.

In the "Transactions of the Royal Irish Academy," for 1789⁸⁹, is an Essay on the "Origin and Theory of the Gothic Arch," by the *Rev. M. Young, D. D.* &c. in which, after taking a retrospective view of our antient architecture, deduced chiefly from Bentham's "History, &c. of Ely Cathedral," he proceeds to notice the different opinions of writers concerning the origin of the Pointed style. Those which he mentions are, 1. That it was introduced from the east, and should therefore be called Saracenic, as maintained by Wren: 2. That it was borrowed from the Moors, in Spain: 3. That it arose from the imitation of arcades, formed by the crossing branches of trees, in sacred groves: 4. That it originated from the intersection of circular arches, in Saxon or Norman buildings.

All these theories Dr. Young examines and rejects, observing, that "it seems extremely nugatory and fruitless to endeavour to ascertain the specific accident which gave birth to the pointed arch." He then enters on the professed object of his Essay, which is to investigate the actual *properties* of the pointed arch, in order to show that it possessed some peculiar advantages over arches of a different form, which probably led to its adoption. He says, "I shall proceed to inquire into the theory of this arch, and endeavour to ascertain its relative strength as compared with circular and elliptic arches, when in a state of perfect equilibration; and also to determine the aberration from a true balance, which is generated by the horizontal termination of the solid building erected on it; from whence we shall be enabled to form some conjecture, whether the theory of the arch itself may not be justly enumerated among the causes to which we owe its introduction." The conclusions drawn from mathematical calculations, founded on geometrical figures, are, that "the ratio of the strength of a semicircular arch to a Gothic arch of the same span, is greatest when the subtense of half the Gothic arch is equal to the span.

⁸⁸ "Archæologia," vol. xvi. p. 300.

⁸⁹ Vol. iii. 4to. Dublin, 1790.

In this case the strength of the semicircular arch is to the strength of the Gothic as 1299 to 1000, or 13 to 10, nearly.

“ If the radius of the Gothic arch be three-fourths of the span, in which case it is called the sharp arch of the fourth point, the strength of a semicircle will be to the strength of a Gothic arch of the same span as 1257 to 1000. And if the radius be two-thirds of the span, in which case it is called the sharp arch of the third point, the strength of the semicircle will be to the strength of the Gothic arch of equal span as 1210 to 1000. If the radius of a circle, by which a Gothic arch is described, be to the intervals of the capitals from which it springs as 1 to $\sqrt{321426489572}$, the Gothic and semicircular arch, of equal span, will be also of equal strength.

“ Hence, therefore, a Gothic arch, whose radius of curvature is equal to the interval between the pillars, which is the usual manner of description, is the weakest of all Gothic arches of that span. According as the centre, from which it is described, moves on either side in a horizontal line, the strength of the arch increases: if it moves towards the middle point of the interval between the pillars, the strength increases till the centre arrives at K,” as marked on his plate, “ when the Gothic arch becomes a semicircle. But if the centre moves in the contrary direction, the strength of the arch increases without limit.” Dr. Young then shows that when the height of the building, above the springing of the arch, is given, the higher the arch the more it approaches to a perfect balance.

Hence it follows that the acutely-pointed arch was peculiarly adapted to the style of those religious buildings which were raised in the middle ages, with very high roofs, and no great weight immediately over the point of the arch. Where a building of great height was to be placed over a pointed arch, the architects were accustomed to lessen the superincumbent weight by apertures, or arcades.

Among the various attempts made to ascertain the time, place, and circumstances connected with the invention of the Pointed style of building, that of Mr. *G. Saunders*, Architect, is entitled to particular notice, more

especially as it coincides, in a great measure, with the opinion of Mr. Essex, already mentioned. In a paper in the *Archæologia*, on the "Origin of Gothic Architecture," this gentleman states, that Pointed architecture was generated from the prior practice of vaulting; that when it became the practice to build vaulted roofs of large dimensions, recourse was had to diagonal ribs for adding more strength, which however increased the difficulty of execution. The builders of the twelfth century, being unable to construct a concurrence of arches of different extent to the same height, had recourse to various expedients, and, at length, devised the method of applying segments of the same curve throughout a quadrangle of the ceiling, which formed pointed arches on the sides of the groined vaulting, and thereby established the principles of Pointed architecture. The pointed arch in vaulted buildings being thus brought into use, the introduction of a similar form in apertures, as windows and door-ways, was a natural consequence⁹⁰.

This deduction of the origin of the style is ingeniously supported by a review of the account given by Gervase of Canterbury, of the construction of the vaulted ceiling of Canterbury Cathedral, by William of Sens, and his successor William, the English architect; to an abstract of which Memoir Mr. Saunders subjoins the following passage:—"The account of these proceedings at Canterbury Cathedral is very interesting in the history of Gothic architecture. After the fire, architects, both French and English, were brought together to be consulted; and a foreigner engaged to superintend the works is characterized by Gervase as a very superior man. William of Sens, the person selected for his skill and knowledge, must be supposed to have been acquainted with the practice of his country; but the commencement of his operations at Canterbury Cathedral does not make it appear that he brought from France any knowledge of the pointed-arch vaulting. A number of architects, from various parts, being assembled together at the consultation before the works were begun, if such a practice had been known any where, it is but reasonable to

⁹⁰ "Archæologia," vol. xvii. p. 13.

conclude, that here it would have been explained and adopted in the first operations. Gervase certainly speaks of the large *pointed-arch vaulting*, which was executed two years after the commencement of the works, as an extraordinary production⁹¹."

The rebuilding of the choir of Canterbury Cathedral, after its destruction by fire in 1174, was begun the following year. William of Sens, the architect employed, continued his operations till 1178, when he was disabled by the falling of a scaffold, and was consequently obliged to resign the direction of the work to his successor. That part of the structure first executed by William of Sens, exhibits no acquaintance with the principles of pointed-arch vaulting, for though pointed arches occur, they are merely introduced to range with others of the semicircular form which occupy a wider space. It was not till the third year of the work that the architect seems to have ascertained the advantage or effect of pointed arches, and in the portion of the building which was executed after that time they appear to have been regularly and systematically introduced⁹².

Mr. Saunders endeavours to infer, from the evidence of Gervase of Canterbury, that the regular Pointed style was formed in that building about the year 1178. This is somewhat later than that assigned by Dr. Milner as the date of its invention by Henry of Blois in the church of St. Cross. That specimen of the style exhibits, not only the window with the pointed arch, but some specimens of open pointed arches between the choir and its ailes. Admitting that those windows are original, and not, as Mr. Whittington supposed, opened between the intersecting arcades, at a period subsequent to the erection of the church itself, it must be allowed that they do not imply an acquaintance with those general principles of adaptation to peculiar purposes, which, according to the theory of Mr. Saunders, actuated the persons who employed pointed arches for the more advantageous construction of vaulted roofs. This theory, therefore, is perfectly consistent with the facts adduced by

⁹¹ "Archæologia," vol. xvii. p. 22.

⁹² Ibid. p. 17—22.

Dr. Milner; and must be highly deserving the attention of all who feel an interest in the subject.

Mr. *Ware*, in his "Observations on Vaults," has ingeniously and skilfully pointed out the progressive improvements in the art of vaulting, which he thinks was carried to the utmost extent of scientific perfection by the builders of churches, &c. in the Pointed style⁹³. He attributes the adoption of pointed arches to the superiority which they were found to possess over other forms in causing little or no lateral pressure; but he does not hazard any opinion as to the time, or circumstances under which the Pointed-arch style originated.

Mr. *Charles Clarke*, in an "Account of the Rise and Progress of early English Architecture," ascribes the adoption of the Pointed arch to the increased altitude which architects had employed in their sacred edifices, and thus agrees with Mr. Saunders in opinion⁹⁴.

Mr. *Murphy*, in an "Introductory Discourse on Gothic Architecture," prefixed to a volume of "Plans, Elevations, Sections, and Views of the Church of Batalha, in Portugal," 1795, says, "the earliest specimens of this manner of building in England were, I believe, finished about the beginning of the thirteenth century. If the pointed arch be considered detached from the building, its origin may long be sought for in vain, and indeed I imagine that this is the reason it has eluded the researches of so many ingenious men; but on the contrary, if we examine it in a relative view, as a part in the composition of the whole, it will become more easy to account for its form, than for that of any other component part. If we take a comprehensive view of any of these structures externally, we shall perceive that not only the arch, but every vertical part of the whole superstructure terminates in a point. And the general form, if viewed from any of the principal entrances (the station from whence the character of an edifice should be taken), will be found to have a pyramidal tendency. The porticos of the first story, whether they be three or five in number, are

⁹³ "Archæologia," vol. xvii. p. 65, republished in a learned and scientific volume of "Tracts on Vaults and Bridges," &c. 8vo. 1822.

⁹⁴ "Architectura Ecclesiastica Londini," &c. 4to. 1820.

reduced to one at the top, and this is sometimes crowned with a lofty pediment, which might be more properly called a pyramid, as we see in the transept front of Westminster Abbey, and York Minster. If we look farther on, in a direct line with its apex, we frequently see a lofty spire or pyramid rising over the intersection of the nave and transept. Each of the buttresses and turrets is crowned with a small pyramid. If niches are introduced, they are crowned with a sort of pyramidal canopy. The arches and doors and windows terminate in a point, and every little accessory ornament which enriches the whole has a pointed or angular tendency. Spires, pinnacles, and pointed arches are always found to accompany each other, and very clearly imply a system founded on the principles of the Pyramid⁹⁵." "The spire or obelisk being used in the east to designate tombs, and being in accordance with the general pyramidal form of Gothic structures, was readily and widely adopted by the Gothic architects⁹⁶."

Mr. *J. N. Brewer*, in the "Introduction to the Beauties of England and Wales," has given a concise account of the opinions of several writers on the origin of the Pointed style, and has added some farther observations of his own. He conceives that the mystery in which the origin and progress of Pointed architecture is involved may arise from its cultivation having been "exclusively confined to the fraternity of Freemasons⁹⁷;" and also, in some measure, to the destruction of monastic papers, records, &c. at the Reformation.

Mr. Kendall, of Exeter, in a treatise on the "Principles of English Architecture," annexed to Storer's "Cathedrals of Great Britain," observes, that the form of "the pointed arch is displayed by many objects, natural and artificial;" and "must have been familiar to the mind from the earliest ages⁹⁸." As to the cause of its adoption he agrees with Murphy.

Dr. *Ledwich* has published *Observations on Saxon and Gothic Architecture*, but chiefly relating to the former, which, in common with other writers, he considers was derived from the Romans. "As to the pointed

⁹⁵ "Introductory Discourse," &c. p. 2, 3.

⁹⁶ Ibid. p. 14.

⁹⁷ "Introduction," &c. 8vo. 1819, p. 449.

⁹⁸ "Principles," &c. 1819, 8vo. p. 18.

or lancet Gothic arch (he says), it was known and used many centuries before the Gothic power was established, or the romantic expeditions to the Holy Land commenced¹." In proof of this statement he refers to the temple built in Egypt by the Emperor Adrian, in commemoration of his favorite, Antinous; to figures of pointed arches, in Syriac manuscripts of the sixth century; to engravings of sepulchral stones, ornamented with sculptures of pointed arches, given by Horsley in "*Britannia Romana*;" to similar ornaments on coins and medals; and to some disputable examples of pointed arches used in buildings. He adds, "Mr. Pennant saw, at Chester, two pointed arches within a round one; and Mr. Grose informs us, that the columns at Kirkstall Abbey, in Yorkshire, support pointed arches, and over these is a range of windows whose arches are semicircular: these circumstances seem to intimate that the round and lancet arches were for a while striving for victory²."

This writer attributes to the Normans the introduction of Pointed architecture into England; supposing it to have been the *new mode of building*, which William of Malmesbury, and other historians³, represent as having become general after the Conquest.

Mr. *Whitaker* says, "The *peaked arch* appears demonstrably to have been introduced among the Romans, however it has been denominated Gothic⁴." Besides the subjects referred to by Ledwich in support of this conclusion, Mr. Whitaker notices an arch of an aqueduct, in Spain, which has been attributed to the Emperor Trajan, and is mentioned by Mr. King in the "*Archæologia*⁵." He also refers to the church of the Holy Sepulchre at Jerusalem, built by St. Helena, the door way into the chapel of which, is "a tall arch *peaked*, and *sharply peaked* too⁶." Besides these foreign examples of the early use of the pointed arch, the same author adduces what he conceives to be instances of the employment of such

¹ "Antiquities of Ireland," 2d edition, 4to. 1804, p. 192.

² Ibid. p. 193.

³ "De Gest. Reg. Ang." &c. apud Du Cange.

⁴ "Antient Cathedral of Cornwall, Historically surveyed," 4to. 1804, vol. i. p. 92.

⁵ Vol. iv. p. 410.

⁶ Vide Pococke's "Description of the East," vol. ii. part 1, p. 16, plate 4.

arches in England, at least before the Conquest. The most remarkable example of these is in the church of St. German, in Cornwall, which he ascribes to King Athelstan, whom he seems to consider as having made the latest additions to that building⁷. He also refers to another English ecclesiastical edifice, as an early example of the Pointed style. This is the Church of St. Martin, at Canterbury, of which he says, "the two door ways are roundly arched, and the windows all arched in peaks⁸." Some of these he acknowledges to be modern, but he adds, "all of them are peaked, the ancient less sharply than the modern, but still peaked⁹." At the close of the section he adds, "The use of the peaked arch then, if we go upon those facts which alone ought to fix our faith, is prior to the Conquest, within this island. The Church of Kirkdale, the Church of Aldbrough, the Sanctuary of Westminster, and the Choir of the Confessor, shew the arch to have been used here in the Confessor's days. The appearance also of the peaked arch in the Empress Helena's magnificent Church of Jerusalem, upon a monument of the Romans in the north of Britain, and in a remaining church of theirs within the south, proves it to have been equally used here as early as the days of the Romans. Then the old Cathedral of St. German's comes in to fill up the vacuity of the ages between, and forms an intermediate link in the chain of transmission betwixt the Romans and the Confessor¹⁰."

Ledwich, though a writer from whom Whitaker has derived some of his information, and whose opinion does not differ very materially from his

⁷ "Cathedral of Cornwall," vol. ii. p. 184, 185.

⁸ Ibid. vol. i. p. 93.

⁹ Ibid.

¹⁰ Ibid. vol. i. p. 103. The opinion adopted, and thus supported by Whitaker, obviously depends on the assumed originality of the examples to which he refers. In his view of the origin of the Pointed style he often uses assertion instead of argument; and defends his own notions, and reprobates those of other authors, in that peculiar style of self-confidence and dogmatism which distinguish all his writings. He was undoubtedly a bold and original thinker, possessed of considerable learning, and was acute and persevering in researches; but these qualities are sullied by a pride of intellect, which shews that his estimation of individual merit was influenced by a full sense of his own endowments, and a contemptuous view of those of other labourers in the fields of literature.

own, meets with the most severe reprehension, because he does not allow that the Pointed style was continued without interruption from the second and third centuries, when he supposes it was in use, to the period of its acknowledged ascendancy in the twelfth and three following ages¹¹. He says, "An order of architecture, once lost, is as little likely to have been recovered in *those ages of barbarism*, as the soul, if once laid to sleep with the body by the hand of death, according to the wild fancies of some that it will be, is to be awakened again: the revival of either must be an actual creation of it¹²."

Nothing can be more futile, irrelevant, and irrational; for it is notorious that mankind in every age and country have been in the habit of reviving, or repeating the works and inventions of former ages and of distant countries.

The opinions and comments of such a writer as Mr. *R. P. Knight* are entitled to attention and respect. On the subject now under review, he says, "That style of architecture, which we call *Cathedral*, or *monastic Gothic*, is manifestly a corruption of the sacred architecture of the Greeks and Romans, by a mixture of the Moorish or Saracenesque, which is formed out of a combination of the Egyptian, Persian, and Hindoo. It may easily be traced through all its variations, from the Church of Santa Sophia, at Constantinople, and the Cathedral of Montreale, near Palermo, the one of the sixth, and the other of the eighth century, down to King's Chapel, at Cambridge, the last and most perfect of this kind of buildings; and to trace it accurately would be a most curious and interesting work. The oriental style of building, with columns extravagantly slender and high, was well known to the Romans, as appears from the grotesque paintings found in Herculaneum and Pompeii, which have, in many instances, a near resemblance, in their proportions, decorations, and distribution, with those executed in the semi-gothic Church of Montreale. The fasciculated columns are Ægyptian and Persian; as appears from

¹¹ "Antient Cathedral of Cornwall," vol. i. p. 96.

¹² Ibid. p. 97.

the ruins of Thebes and Persepolis, published by Norden, Denon, Niebuhr, Le Bruyne, &c.; and the low proportions of them in those buildings which we call Saxon, are evidently Ægyptian, and were probably brought into Europe by the Saracens, they being precisely the same in many of our old cathedrals, as they are in the Turkish mosques. The Pointed arch, which we call Gothic, is the *primitive arch*; of which, the earliest instance known in Europe, is the Emissarius of the lake of Albano, built during the siege of Veii, long before either the Greeks or Romans knew how to turn any other kind of arch: for as this may be constructed without a centre, by advancing the stones in gradual projections over each other, and then cutting off the projecting angles, its invention was obvious, and naturally preceded those constructed upon mechanical principles; of which, I believe, there are no examples anterior to the Macedonian Conquest¹³. The ornaments of this monastic Gothic consist of indiscriminate imitations of almost every kind of plant and animal, scattered with licentious profusion, and without any pre-established rule or general principle; but often with just taste and feeling, as to the effect to be produced. No part of the interior of *King's Chapel* is ornamented; and though the ornaments, considered with reference to parts only, often appear crowded, capricious, and unmeaning, yet the effect of the whole together is more rich, grand, light, and airy, than that of any other building known, either antient or modern¹⁴."

The "Essay on the General History of Architecture," by *Mons. Legrand*, contains a few notices relating to "Gothic" structures, under which appellation he includes those in the Pointed style; for he states, "that the term *Gothic* applies to all large masses of building presenting light and pyramidal forms, ornamented with delicate architectural and sculptural

¹³ "The gates of Pæstum and the Cloaca maxima of Rome, said to have been built by the first Tarquin, may seem exceptions; but the gates now remaining are probably those of the Roman colony, not of the old Greek city Posidonia; and the Cloaca may have been altered or rebuilt more than once in later times."

¹⁴ "Analytical Inquiry into the Principles of Taste," &c. 1805, 8vo. p. 165.

decorations, having clustered pillars supporting Pointed, or variously turned arches, and forming arcades of a prodigious height¹⁵." The author takes a cursory view of the ecclesiastical edifices of the middle ages in England, France, and other countries. In his observations on French churches he remarks, that some parts of these buildings possess a character of accurate detail and elegance, which shews that they were executed at a period less remote than the time of their original foundation; as, long subsequent to their first erection, they have been overthrown, pillaged, burnt, restored, and destroyed several times; having suffered either from earthquakes, or in the wars of barbarians. This writer, therefore, would not probably be disposed to consider the celebrated specimens of Pointed architecture in France, as the undoubted productions of that early period to which Whittington and others have assigned them.

The *Rev. J. Haggitt* published "Two Letters," in 1813, on the "Subject of Gothic Architecture," in reply to Dr. Milner's Objections to Whittington's "Historical Survey," in which he first animadverts, with pointed sarcasm, on the high tone assumed by the doctor in his remarks on other writers, and next proceeds to controvert his system as to the local origin and discovery of the Pointed style. In doing this, he not only supports the assertion of Whittington, that "the Pointed arch existed in France prior to its existence in England," but likewise contends, with him, that "the French had attained to a high degree of perfection in Pointed architecture, *as a style*, half a century before the construction of any English work in the same style of comparative excellence¹⁶." In pursuing this argument, he notices the "four important instances," brought forward by Whittington as evidence that the "Pointed arch existed in France long before the twelfth century, and that not merely as an ornament, or in bas-relief, but as an *integral part* of the several structures in which it is found¹⁷;" and he strengthens those affirmations by references to a manuscript of Whittington's Tour, in his own possession. He afterwards con-

¹⁵ "Essai sur l'Hist. Gén. de l'Architecture," par J. G. Legrand, Paris, 1809, 8vo. p. 66.

¹⁶ Vide "Letters," &c. p. 8.

¹⁷ Ibid. p. 7.

tradicts several of the particulars stated by Milner, in respect to antient buildings both in this and other countries; and, in his second "Letter," proceeds to "demonstrate the very high probability" of the *Eastern* origin of the Pointed style, affirming with Sir Christopher Wren, that Europe owes the introduction of that style to the Crusades, its appearance in "every part of Europe being nearly contemporaneous"¹⁸. Mr. Haggitt supports his general argument by referring to numerous instances of the Pointed style still remaining in the Holy Land, and his remarks are illustrated by engravings of the *Fountain of Serpents*, near Tortosa, the *Cathedral* of St. John d' Acre, the interior of the *Nilometer*, at Cairo, and the ruins, in the same city, of the great hall of *Saladin's Palace*; in all which buildings Pointed arches form an integral feature, and are therefore adduced as strong testimony in favour of the Eastern origin of Pointed architecture¹⁹.

In Mr. *Hawkes Smith's* "Outline of Architecture, Grecian, Roman, and Gothic," are brief notices of the origin and progressive variations of the Saxon and Pointed styles, the former being an "adoption of a species of Tuscan" by our native architects, "as most easily imitated," and in "every alteration" of which the "the characteristics of solidity and strength were prominent"²⁰. His opinions on the origin of Pointed architecture, which are similar to Milner's, are elucidated by sectional diagrams, ingeniously folding down over each other²¹.

¹⁸ Vide "Letters," &c. p. 7.

¹⁹ Ibid. pp. 97—122.

²⁰ Vide "An Outline," &c. p. 21, 4to. 1816.

²¹ In noticing the theory of Sir James Hall (see ante, p. 63), Mr. Smith has quoted the following elegant lines upon the subject from Sir Walter Scott's "Lay of the last Minstrel," in which, describing a night scene in Melrose Abbey, the poet says, in allusion to that theory—

The moon on the east oriel shone,
Through slender shafts of shapely stone,
By foliated tracery combined;
Thou wouldst have thought some fairy's hand,
'Twixt poplars straight, the ozier wand
In many a freakish knot had twined;
Then framed a spell, when the work was done,
And changed the willow wreaths to stone.

The Rev. *R. Knight*, in his "Cursory Disquisition on the Conventual Church of Tewkesbury," conceives that the varieties of style in our antient buildings "rather grew out of each other, according to the advancement of the nation in wealth, in science, and in taste, instead of their having, severally, had a *distinct* origin, and being each of them *sui generis*." He proceeds to sustain this opinion by the following argument:—"Instead of the reveries of fancy there is a consistent chain of deduction in supposing that the Romans, having expelled [subjugated?] the Britons, might have handed down to the earliest colonists whom they left behind, the obvious uses of the arch, exhibited in all *their* structures, which the Saxons faithfully copied—that the Normans, after successive dynasties having obtained possession of the kingdom, would build on a grander scale, in proportion as they became more opulent and refined; and that, finally, the *Pointed arch* would recommend itself to the adoption of a people studious of improvement, as the rudiments of it were continually before their eyes, in the intersection of those circular arches which had been employed, in earlier times, to relieve the heavy appearance of the walls. Saxon, Norman, and Gothic architecture often differ as much *inter se*, as they do from each other, and in many cases are so interwoven and blended with it, that it is almost impossible to ascertain a line of demarcation between them²²."

In Mr. *Thomas Rickman's* "Attempt to discriminate the Styles of English Architecture" (which has been already referred to in page 38), an elaborate endeavour has been made to ascertain and classify the peculiar

²² Vide "Disquisition," &c. pp. 7—11, 1818, 8vo. Speaking particularly of Tewkesbury, the same writer says, "Besides the Pointed arch formed from the intersection of semicircular arches, the *niche*, the *pinnacle*, and the *buttress* are more than shadowed out in the oldest parts of Tewkesbury Church; the receptacle of the canopied Virgin over the entrance of the porch, renewed probably after a design of much higher antiquity, has an obvious affinity to the first of these; the *pinnacle* is to be traced round the turrets of the western façade; and incipient buttresses, certainly of no great projection, are discoverable on each side of the angles of the tower; these last crowned with pinnacles, which give them a still closer resemblance to those which in after times were more generally adopted." Here then we find "the germ of many of those peculiarities which are often ascribed to the *invention* of those who deserve only the praise of adopting, multiplying, and improving them in the progress of ecclesiastical architecture." Ibid. p. 37.

characteristics of our antient buildings; and in respect to the Pointed style, that endeavour has been extended to a degree of very minute particularity. The remarks are illustrated by several engravings from his own *designs*, intended to exemplify his account of the different styles of architecture described in the work; but it would have been better, perhaps, if he had copied his illustrations from existing buildings, as a far greater impression would, by that means, have been made on the architectural amateur. Speaking of Roman art, he says, "Constantine, who died in A. D. 337, erected the church of St. John, without the walls of Rome, which, in fact, in its composition resembles a Norman building; and it is curious to observe that the ornament afterwards used so profusely in Norman work is used in the buildings of Dioclesian, whose Corinthian modillions are capped with a moulding cut in zigzag, and which only wants the enlargement of the moulding to become a real Norman building²³."

His account of the progress of antient architecture in this country is thus, also, succinctly given in his introductory remarks:—"When the Romans left the island it was most likely that the attempts of the Britons were still more rude, and endeavouring to imitate, but not executing on principle, the Roman work, their architecture became debased into the Saxon and early Norman, intermixed with ornaments perhaps brought in by the Danes. After the conquest the rich Norman barons, erecting very magnificent castles and churches, the execution manifestly improved, though still with much similarity to the Roman style debased; but the introduction of shafts, instead of the massive pier, first began to approach to that lighter mode of building, which by the introduction of the Pointed arch, and by an increased delicacy of execution, and boldness of composition, ripened, at the close of the twelfth century, into the simple, yet beautiful early English style. At the close of another century this style from the alteration of its windows, by throwing them into larger ones divided by mullions, introducing tracery in the heads of the windows, and the general use of flowered ornaments, together with an important

²³ Vide "Attempt," &c. p. 4, 2d. edit. 1819.

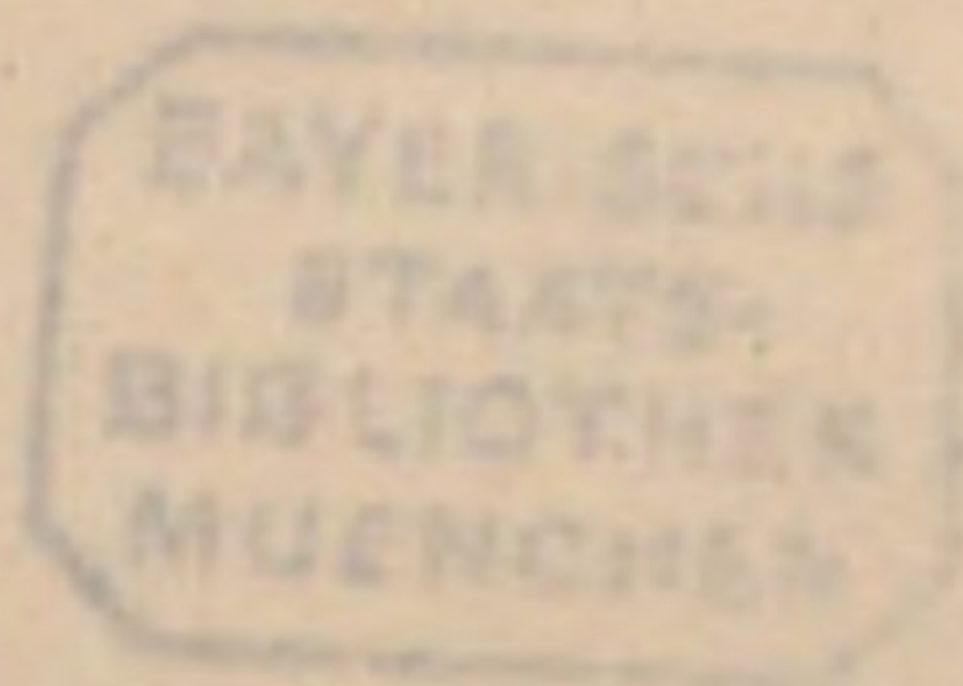
alteration in the piers, became the decorated English style, which may be considered as the perfection of the English mode²⁴."

Mr. *Hallam* says, "what is improperly denominated Gothic Architecture, whether it originated in France, Germany, Italy, or England, was certainly simultaneous in all these countries;" and that it is "a question of no small difficulty from what source it is derived." He adds, "that the Pointed arch has a very oriental character," but there is "more than one method of accounting for its origin²⁵." In his anxiety to guard against error, this learned author seems to withhold information, and when he has ventured to express an opinion on this subject he has not been fortunate. After stating, that the "Gothic style," as above mentioned, appeared simultaneously in four different countries, his note on this passage (which ought to have contained proofs of the truth of the assertion), refers only to buildings in France and England, and with regard to the dates of the erection of these, he speaks very vaguely. This writer concludes his notice of ecclesiastical architecture with the following observations:—"The mechanical execution of the Gothic species of architecture continued to improve (after it had reached its perfection as an object of taste, in the middle of the fourteenth century), and is so far beyond the apparent intellectual powers of those times, that some have ascribed the principal ecclesiastical structures to the fraternity of Freemasons, depositaries of a concealed and traditionary science. There is, probably, some ground for this opinion; and the earlier archives of that mysterious association, if they existed, might illustrate the progress of Gothic architecture, and perhaps reveal its origin. The remarkable change into this new style, that was almost contemporaneous in every part of Europe, cannot be explained by any local circumstances, or the capricious taste of a single nation."

As a work professing to treat on the invention of the Pointed style, the pamphlet, intituled "The Heraldic Origin of Gothic Architecture; in answer to all foregoing Systems on this Subject," by Mr. *Rowley Lascelles*,

²⁴ Vide "Attempt," &c. p. 4, 2d edit. 1819.

²⁵ "View of the State of Europe during the Middle Ages," 1813, vol. ii. p. 507.



requires some notice. It claims the distinction of being the most singular production on the subject. Bryant's "Treatise on Ancient Mythology" (the object of which was to connect the history, religion, and literature of the Ancients with the Deluge, the Ark of Noah, and its inhabitants), contains a great deal of fanciful conjecture, sometimes ingeniously and learnedly supported; but it will much oftener amuse than convince the reader, and is not unfrequently too dull and improbable to answer either purpose. Mr. Lascelles has followed the example of Bryant, by having recourse to the Ark in order to illustrate the origin of the Pointed architecture: and if he does not display the mass of laboured argument and learned quotation, which crowd the pages of the latter, it is a circumstance for which he deserves the thanks of the reader, who, it may be safely affirmed, if not convinced by the cursory statement of the author's opinions contained in the work under consideration, would fail to derive conviction from a more laboured display of reasoning and learned authority. With an extract or two, containing the substance of the theory proposed by Mr. Lascelles, we shall conclude this notice of his publication.

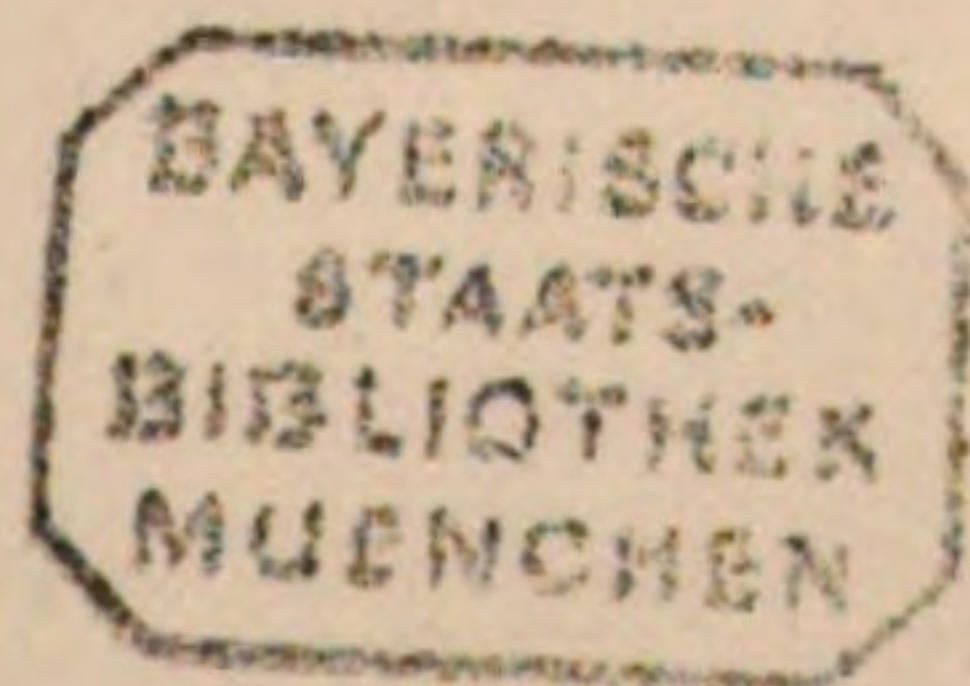
"All the imaginable *formulæ* of the Pointed arch," according to this writer, are reducible to three, as shown by a diagram,—namely, the high or lancet arch, the ogee arch, or that formed by contrasted curves from four centres, and the flattened, or oblique-headed arch; these, he says, "are nothing else than the oblique, the perpendicular, and the horizontal sections of *one and the same* boat, ship, or ark. In all three alike the point is made by the keel²⁶." Hence he infers that Pointed architecture derived its origin from the Hebrews, and was exclusively consecrated by that people to sacred purposes, as an emblem of Noah's preservation in the ark from the waters of the deluge. In the following summary, Mr. Lascelles has given a condensed recapitulation of his opinions on this subject. Pointed architecture "was not invented by mathematicians, nor mechanics; nor by the Goths, Anglo-Saxons, or Saracens. It is plainly

²⁶ "Heraldic Origin of Gothic Architecture," 1820, 8vo. p. 41.

not the invention of any artist; still less is it Egyptian, Grecian, or Roman. As for the Orientals, the form reached them, as we see in their temples, in the shape also of the Phrygian and Median bonnet, with something, perhaps, of a symbolical and hieroglyphic allusion; it may be traced too in their architecture—just as their Paganism is the mutilated trunk, or ruined remain and *tumulus*—of transpired Revelation. I think further, and have no doubt, that its origin is merely Hebraic—of the very highest antiquity²⁷.”

It would not be proper to dismiss the question, whether England or France affords the earliest specimens of Pointed architecture, without adverting to the statements of Mr. *Dawson Turner*. That gentleman, having surveyed the ecclesiastical edifices of Normandy, may be considered as qualified to give a sound opinion on this intricate question. He conceives that the Pointed arch was introduced into *Norman* buildings earlier than into English churches. Speaking of the Cathedral Church of Lisieux, he observes, “The date of the building establishes the fact of the Pointed arch being in use, not only as an occasional variation, but in the entire construction of churches upon a grand scale, as early as the eleventh century. Sammarthanus tells us that Bishop Herbert, who died in 1049, began to build this church, but did not live to finish it; and Ordericus Vitalis expressly adds, that Hugh, the successor to Herbert, upon his death-bed, in 1077, while retracing his past life, made use of these words:—‘Ecclesiam Sancti Petri, principis apostolorum, quam venerabilis Herbertus, prædecessor meus, cœpit, perfecit, studiosè adornavi, honorificè dedicavi, et cultoribus necessariisque divino servitio vasis aliisque apparatus copiosè ditavi.’ Language of this kind appears too explicit to leave room for ambiguity; but an opinion has still prevailed, founded probably upon the style of architecture, that the Cathedral was not finished till near the expiration of the thirteenth century. Admitting, however, such to be the fact, I do not see how it will materially help those who favour the opinion; for the building is far

²⁷ “Heraldic Origin of Gothic Architecture,” p. 63.



from being, as commonly happens in great churches, a medley of incongruous parts; but it is upon one fixed plan, and as it was begun, so it was ended²⁸."

In assigning this early date to the introduction of the Pointed style in Norman buildings, Mr. Turner differs materially in opinion with the *Abbé de la Rue*, who says, "We do not find usually any but semicircular arches in Normandy of the tenth, eleventh, and twelfth centuries; on the other hand, Pointed arches and ogee arches are only to be found in the roofs, windows, and door-ways of churches raised in the thirteenth and following centuries. In the same manner, we find those two styles prevailing in England at corresponding periods, and their difference affords English antiquaries the principal means of distinguishing Norman and Anglo-Norman structures from those of another kind²⁹."

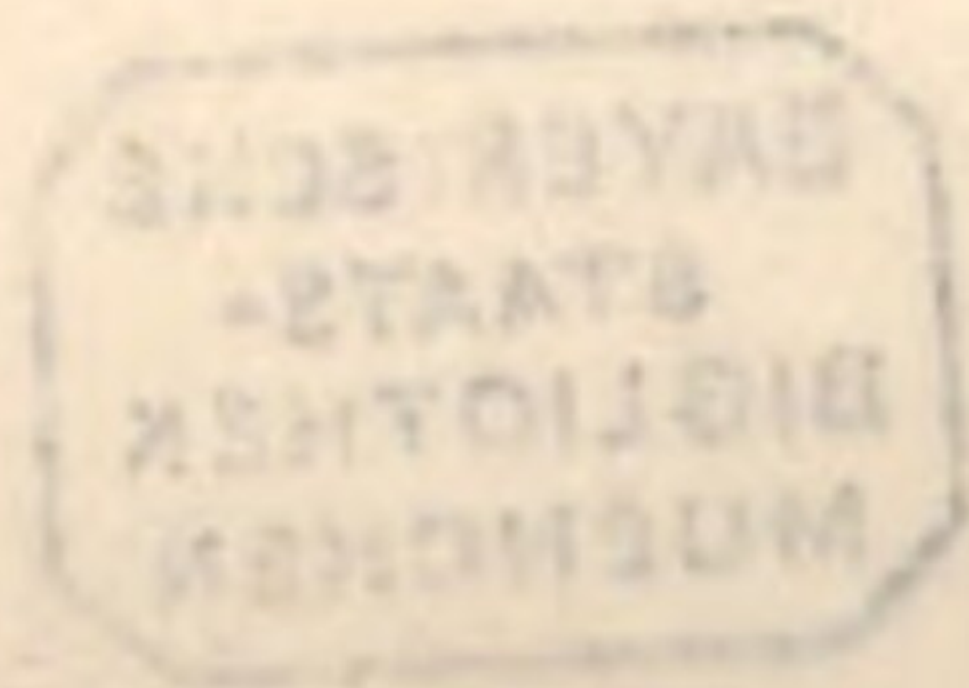
These remarks of a writer, whose authority, on points relating to the antiquities of Normandy, must necessarily have considerable influence, if they do not directly invalidate the opinions of Mr. Turner, at least render somewhat questionable the high antiquity which he attributes to certain Norman buildings in the Pointed style. That gentleman, indeed, makes a remark which shows that the criterion mentioned by Mons. de la Rue is not always to be depended on. "Those who attempt to decide upon the dates of Norman edifices, judging from the character of their ornaments, or the comparative profusion of their decorations, will do well to reflect, that almost every building contains, in itself, a medley of what is barbarous and classical, while no two can well vary more in the quantity of their ornaments than the two Abbatial Churches of Caen; and yet they were both of them, beyond dispute, productions of the self-same era³⁰."

If, however, this mode of determining the age of a building be abandoned, it will, perhaps, be impossible to find one more satisfactory, which will admit of general application. It may be asked, also, in refutation of

²⁸ "Account of a Tour in Normandy," 1820, 8vo. vol. ii. p. 130, 131.

²⁹ "Essais Historiques sur la Ville de Caen et son Arrondissement," 1820, tom. ii. p. 61.

³⁰ Cotman's "Architectural Antiquities of Normandy," vol. i. p. 44.



Mr. Turner's opinion of Lisieux Cathedral having been raised in the eleventh century, why *all* the early Anglo-Norman Churches, should have been erected in a style so essentially different?

That the Pointed style originated in *Germany*, appears to have been the opinion of Vasari and other Italian writers, of the sixteenth century, who, as is elsewhere observed, denominated it *Tedesca*, German or Teutonic³¹.

More recently, also, a claim in favour of the Germans, as inventors of the Pointed architecture, has been made by Dr. *George Moller*, in his introduction to "*Monuments of the German Architecture of the Middle Ages*"³². The fourth chapter contains a comparative survey of various edifices raised in different countries of Europe, in the style of the thirteenth century; with observations on the hypothesis relative to the origin of this species of architecture. Dr. Moller notices five different hypotheses relating to the invention of the Pointed style; viz. 1. From the holy groves, or thickets, of the ancient Celtic nations. 2. From huts made with the entwined twigs of trees. 3. From the structure of the framework in wooden buildings. 4. From the pyramids of Egypt. 5. From the imitation of Pointed arches, generated by the intersection of semicircular arches, used as ornaments.

All these opinions Dr. Moller briefly controverts and rejects. "The fifth hypothesis," he remarks, "is that of Mr. Milner, to whom we are indebted for several valuable works on the architecture of the middle ages. After displaying much erudition and sound criticism in the

³¹ Cesar Cesariani, in his "*Commentary on Vitruvius*," says, that the Cathedral Church of Milan was constructed '*more Germanico*,' in the German style; and Albert Durer, in his "*Treatise on Geometry*" (anno 1528), after giving the proportions of columns, &c. in the Pointed style, says that the *Germans, when they erect any new edifice, are desirous of employing a new style of building which has not been seen before.*

³² "*Denkmaehler der Deutschen Baukunst dargestellt, von Georg Moller, Darmstadt, 1815.*" A translation, or rather an abridged account, of this work has lately appeared under the title of "*An Essay on the Origin and Progress of Gothic Architecture, traced in and deduced from the antient edifices of Germany, with references to those of England, &c. from the eighth to the sixteenth centuries.*" Small 8vo. 1824.

confutation of the various hypotheses of other writers, he states his own belief of the origin of the Pointed style, and of the entire system of the architecture of the thirteenth century, from the imitation of entwined arches, forming pointed ones by the intersection of their lower portions, which were usual ornaments in 'antient English architecture.' But this explanation does not appear satisfactory.

"As to the discovery of the Pointed arch little can be said; since it was, like other mathematical figures, long known. The great object of inquiry is, how the style of the thirteenth century became so predominant. *The ornamental, as well as the other accessory parts, must in every kind of architecture be regulated, as to their forms, by the essential superstructure of a building; and not the superstructure, or body of the edifice, by the ornamental portions.* It is not to be supposed that the principal characteristic forms of a style of building, which was so generally diffused and so consistently contrived, should have originated from the accidental and unessential decoration of the cornices. Besides we may observe, that in all the antient buildings, in which the architecture is verging into the Pointed-arch style, the changes first appear in the main forms, gables, and roofs; later in the vaults and windows, and still later in the unessential parts and ornaments. Thus we perceive, that the small arched ornaments, which appear in the cornices and cinctures or bands in the Church of Gelnhausen, are semicircular, but the gables and windows are early pointed.

"If the hypotheses on the origin of the Pointed-arch style are various, opinions are not less divided on the question as to what nation the invention belongs. It has been ascribed to the Goths, the Lombards, the Saracens or Arabs, the Spaniards, the Italians, the French, the English, and the Germans³³."

Dr. Moller proceeds *briefly* to argue on the respective claims of those nations, but his comments are by far too scanty to determine the inquiry.

³³ "Denkmaehler der Deutschen Baukunst dargestellt." Cap. iv. p. 23.

His own opinion, although not stated in direct terms, is evidently in favour of the Germans.

Mr. *E. J. Willson*, in his "Remarks on Gothic Architecture and Modern Imitations," already referred to, censures the late writers of 'Essays and Dissertations on the Pointed Style,' for attempting to point out the origin and invention of that mode of architecture, without waiting for sufficient evidence on the subject; as he thinks that the information which has been recently obtained concerning the churches, &c. of Germany, France, and Flanders, proves that they are "at least as magnificent as those of England." "The Gothic style," he adds, "is not of English invention. The Pointed arch may have been brought from the East, or it may have resulted from the intersection of two semicircular arches in some building of Europe: both which suppositions have been supported by many arguments, and both are involved in many difficulties: but we must now confess that specimens of Pointed arches and Gothic architecture are found on the continent of as early dates, and in as high perfection, as any we can show at home."

In some observations on the application and intent of the various styles of architecture, made in a critique on Cottingham's "Plans, Sections, &c. of Henry the Seventh's Chapel," in the "Quarterly Review," vol. xxvii. p. 318—336, are the following remarks on the Pointed style. "Gothic architecture is an organic whole bearing within it a living vegetating germ. Its parts and lines are linked and united; they spring and grow out of each other. Its essence is the curve, which in the physical world is the token of life, or organized matter; just as the straight line indicates death, or inorganized matter."—"The parts of Gothic buildings are adapted to each other, as well as to the general design. The arched doors, and mullioned windows are essential parts; and the spires, pinnacles, and buttresses serve by their weight to bind together the whole edifice."—"The history of the style accounts for its propriety, its chiefest merit. The Gothic architecture, whatever its primitive elements may have been, was created in the *northern parts* of Europe; it was there adapted to the wants of a more inclement sky."

Buckler, in his "Views of the Cathedral Churches of England and Wales," makes some remarks on Pointed architecture, but he considers the question of its origin as involved in impenetrable obscurity. He says, "Whether England, France, or Italy is entitled to the honour of its invention, it is not easy to determine. Our own country contains specimens, the grandeur of which are not excelled, and very rarely indeed equalled, by any others in the world³⁴."

In a note he adds, "The skill and ability of the Norman architects, to erect groined roofs of stone, is doubted with more frequency than justice, and I regret having fallen into this error, in some parts of this work."

It seems an almost endless endeavour to analyze and explain the systems, opinions, and theories of different writers on the subject now under review. Every author thinks it necessary to retrace the ground of his predecessors, either to controvert their inferences, or to enforce them by additional argument or evidence. Hence the reader is involved in much repetition, and taxed with occasional irrelevant matter. In the present essay, I have thought it advisable to bring into one point of view, and narrate as briefly as possible the leading features, or peculiar statements, of each successive author; and it is hoped that the reader will not be tired or displeased with the execution of the task. In the "Architectural" and "Cathedral Antiquities," there are many incidental facts and notices, with numerous architectural illustrations of the early Pointed arch, as well as of the Saxon and Norman styles, &c. These will be particularly pointed out in subsequent tables.

³⁴ *Buckler's "Views," &c. 1822, 4to. preface.*

Chap. II.

AN INQUIRY INTO THE HISTORY, PROGRESS, AND CHARACTERISTICS OF ANTIEN CHRISTIAN ARCHITECTURE, IN BRITAIN.

SAXON AND NORMAN STYLES, OR DISTINCTIONS.

THE most antient specimens of architecture remaining in any country, will almost invariably be found to have been originally appropriated to Religion. Being intended for sacred and permanent ends, the buildings were designed on scientific principles, constructed with solidity and for duration, consecrated with devotion and reverence, and thus invested with a character which inspired both veneration and fear. Hence they have survived all other buildings, whether of a domestic or military nature; for the latter were subjected to numerous accidents and changes, to which the former class were hardly ever liable. These remarks may be exemplified by referring to the pyramids and Temples of Egypt, and to the sculptured Caves of Elora and Elephanta, in Hindostan (to say nothing of the noble relics of Grecian art), which were constructed by nations whose palaces and castles have long since crumbled into dust. The few specimens of antient British architecture which still exist appear also to corroborate this observation, since they are generally admitted to have been devoted to religious rites and ceremonies.

As for the habitations of the antient Britons, we learn from Cæsar¹ and other writers² that they were similar to those of the Gauls, and were

¹ "De Bello Gallico," l. v. c. 5.

² Diodorus Siculus "Biblioth." l. v. c. 8. Strabon. "Geogr." l. v. p. 197.

composed of a kind of *wicker-work*, a manufacture for which the early natives of this island seem to have been famed, since Juvenal notices their baskets among the foreign importations of the Romans³. An idea of the general form and mode of construction of the houses of the Britons, as described by Strabo, may be obtained from a view of the figures on the Antonine column, engravings of which are given by Montfaucon⁴.

Of the military structures of the Britons much could be said, were it not foreign to the design of the present volume. Cæsar represents the camp of Cassivelaun as a kind of fortified wood⁵; and Tacitus, in his description of the camp occupied by Caractacus, previous to his last unfortunate engagement with the Roman forces, plainly indicates that the chief advantage it possessed as a place of defence arose from its situation on a detached eminence, the natural difficulties of approaching which had been increased by art⁶.

The castles or encampments of the Britons were situated on high and almost inaccessible mountains, such as Carn-Madryn, near Nevyn; Carndochen, near Bala; and Penmaen-Mawr, all in North Wales; and Crûghowell, above Crick-howel, in South Wales. These were principally formed by enclosures or ramparts of loose stones, within which were erections for the shelter of the garrison, and subterranean excavations, probably for stores⁷. Many of the ancient forts of North Britain bear considerable resemblance to those in Wales, both in situation and structure, of which the following may be specified as examples. White-Catherthun, and Brown-Catherthun, in the parish of Menmuir, in Forfarshire; Barryhill, near Alyth, in Perthshire; and the fortress of Dun-Evan, in Nairnshire. These and other remains of the same kind are described by Mr. Chalmers, who considers them as the works of the antient inhabitants of Britain, before the Roman invasion. Within the White-Catherthun, which

³ "Adde et *bascaudas* et mille escaria." Sat. xii. v. 46.

⁴ "Supplement Antiq." vol. iii. b. 2, c. 8.

⁵ "De Bello Gallico," l. v. c. 7.

⁶ "Annal." l. xii. c. 33.

⁷ Hoare's "Tour of Giraldus Cambrensis," vol. ii. p. 402. Ibid. vol. ii. p. 88. Gough's edition of Camden's Britannia, vol. ii. p. 545. 556, edit. 1789.

is of vast strength, are the foundations of a rectangular building, together with those of various smaller circular ones, "all which foundations had once their superstructures, the shelters of the possessors of the post⁸." Similar foundations of circular houses remain within many other antient hill-forts in North Britain, in Wales, and in Cornwall. Within several of the *Raths*, or hill-fortresses of Ireland, there are also remains of similar habitations.

Among the most remarkable monuments of British antiquity are those concentric ranges and single circles of stones, which remain in many parts of the island, and which may be considered as examples of very antient *circular Temples*. The design and erection of these circles are usually attributed to the Druids. Such Temples, however, are not peculiar to this country, as they are found also in Bretagne, in Denmark, and in Sweden; but the most celebrated and considerable structures of this kind, are those of Stonehenge and Avebury, both in Wiltshire, the former of which, in particular, has been long known as a singular effort of ancient art and of human labour, and has often ineffectually exercised the ingenuity of antiquaries, whose conflicting opinions have filled many volumes⁹.

Of the tenets of the British priests, whom Cæsar terms Druids, he gives an account¹⁰, which is corroborated, in most particulars, by the farther information of Strabo¹¹ and Tacitus¹². They are represented to have engrossed all the knowledge of the country, which related principally to theology, medicine, astrology, and natural history. They committed none of their sciences to writing, but transmitted them by oral instruction, and thereby may be regarded as the precursors of the Free-masons, whose systems of initiation and instruction are entirely oral. Their religious rites are described to have been barbarous and cruel, which, combined with

⁸ "Caledonia," vol. i. p. 87—96.

⁹ The "Hurlers," in Cornwall; "Long Meg and her Daughters," in Cumberland; "Stanton-Drew," in Somersetshire; the "Arbor-lows," and the "Nine Sisters," in Derbyshire; and "Rollrich," in Oxfordshire, are among the most considerable of the other remains, of this description, in England.

¹⁰ "De Bello Gallico," l. vi. c. 13.

¹¹ "Geographia," l. iv.

¹² "Annal." l. xiv.

their determined opposition to a foreign yoke, led to their general massacre by the Romans, when the latter subjugated Britain, about the end of the first century. If the Druids, therefore, were the actual founders of either Stonehenge or Avebury, those structures must have existed before the Romans achieved their final conquest of Britain. The skill and contrivance displayed in the construction of the former pile show, that the builders possessed a knowledge of some of the mechanic powers, though, most probably, they depended more on the united labour of a multitude of hands than on the resources of art, for the execution of their designs¹³.

When Britain became a Roman province, it was, no doubt, adorned by the conquerors with public and private edifices; but, being a distant settlement, in an island almost divided from the civilized world, it is reasonable to conclude that such buildings were not remarkable for size, or for magnificence. Tacitus, indeed, tells us, that Agricola incited the Britons to erect halls, temples, basilics, and forums, and to ornament those edifices with porticoes and galleries¹⁴.

The same writer, speaking of a temple in the Roman settlement of Camalodunum, dedicated to the Emperor Claudius, says, its dimensions were such, that two hundred soldiers of the garrison, having taken shelter there, against an assault of Boadicea, found themselves crowded in it¹⁵. Hence, it seems, that their buildings were small, but, in fact, the relics of Roman architecture in this country are too few and imperfect to enable us to form any decisive ideas on the subject. If a judgment of the general structure of the Roman temples in Britain were inferred from that singular building (now destroyed) called "*Arthur's Oven*"¹⁶, which, in the last century, was standing in Scotland, near the wall of Antoninus, it

¹³ Whitaker's "History of Manchester," vol. i. 4to. passim. See account of *Stonehenge* in Rees's "Cyclopædia," and in "Beauties of England," vol. xv. Wiltshire. A full account of *Avebury* will be found in Sir Richard Hoare's "Antient Wiltshire," and in my own "Beauties of Wiltshire," vol. iii.

¹⁴ "Vita Agricolæ," c. 21. ¹⁵ "Annal," l. xiv.

¹⁶ Boethius, in his History of Scotland, l. iii. p. 34, supposes this building to have been a Temple of Victory.

would lead to a mean estimation of the size and style of such edifices; but the remains of Roman architecture, discovered at Bath in 1790¹⁷, were of a very superior description, although raised, probably, at a period when Roman art had declined from its previous elegance¹⁸. The vestiges, then found, had belonged to a Temple of the Goddess Minerva, the presiding deity over the warm springs of that city¹⁹.

Among the fragments of Roman architecture still remaining in Britain, of which engravings will be found in this work, are the Roman Wall at Leicester, usually called the Jewry Wall, or Holybones, supposed to have formed part of a temple; the fragments of a presumed Roman building in the Church of St. Nicholas, at Leicester; the great arch, a smaller lateral one, and part of the walls of a gateway, at Lincoln; the remains of one of the towers of Lincoln Castle; the Roman Wall at Richborough Castle, in Kent; and the Church at Brixworth, in Northamptonshire, which exhibits a curious and interesting example of the adoption of Roman bricks, disposed in the arches, piers, and walls, in strict conformity to the Roman style and manner.

Before Christianity had become the established religion of the Romans, the architecture of that people was debased considerably from the pure specimens of Grecian art, and many innovations had been introduced, none of which could be regarded as improvements. The Rev. Mr. Gunn, referring to the period between the reigns of Caracalla and Diocletian, says, "Buildings, as to their general plan, then indeed exhibited only remains of the great and magnificent ideas which pervaded those of a previous date. They were gigantic as to proportions, yet in detail we discover, amidst cost and ornament, poverty of design and meanness of execution²⁰."

¹⁷ Lyson's "Remains of Two Temples at Bath." Folio, 1802.

¹⁸ Carter's "Antient Architecture of England," p. 8—10. "Archæologia," vol. x. p. 325.

¹⁹ Some particulars of the above discovery are inserted in the "History, &c. of Bath Abbey Church, by J. Britton," chap. i. 4to. 1825.

²⁰ "An Inquiry, &c. into Gothic Architecture," p. 3.

On the first preaching of Christianity, when the converts began to be numerous, they attracted the attention of the Roman government, and, becoming subjected to persecution, those assemblies for worship, which had previously been held in private houses, were necessarily transferred to places of greater secrecy and security. Then it was, that the early Christians met together in fields, deserts, caves, vaults, ships, and other retired places²¹.

Several passages in the New Testament indicate, that religious assemblies were often, perhaps generally, held in the upper apartments of houses. Such rooms, therefore, were probably fitted up and appropriated to that purpose. Some of them (if we believe the testimony of Lucian), were highly decorated; for he describes the Christians as "meeting in an upper room, adorned and gilt with gold"²².

During those periods of toleration, which occurred after the commencement of the first century, many Christian temples, or edifices expressly devoted to religious worship, were built. These were often destroyed in succeeding persecutions; yet they must have been re-edified at intervals, since Eusebius, the ecclesiastical historian, states, that "in the beginning of the reign of Diocletian the concourse to the churches was so great, that in every city they were not content with their old edifices, but built new and larger ones from the foundations."

²¹ Vide "Dionysius Alexand. apud Euseb. Hist. Eccles." lib. vii. cap. 22.

²² Sir G. Wheeler, in his "Account of the Churches of the Primitive Christians" (1689), p. 9, gives the above passage as a quotation from Lucian, without any further reference. He doubtless had in view the description of a Christian assembly by a pretended Catechumen in the dialogue intitled *Philopatris*, which, if not the work of Lucian, as some have supposed, was written by an earlier author. The sentence quoted by Sir G. Wheeler is thus translated by Benedictus:—"Multis superatis scalis, in domum aurato fastigio insignem ascendimus, qualem Homerus Menelai fingit esse." Luciani "Opera," curâ Grævii. Amster. 1687, 8vo. tom. ii. p. 776. The whole account of the introduction to the Christian congregation is curious, and, if considered as fictitious, it at least shews what reports prevailed among the heathens relative to the places of assembly used by the first Christians.

But this splendor could not be common in the rooms appropriated for Christian worship, since Minutius Felix, in his Dialogue between a Christian and a Heathen, represents his heathen

The grand and final persecution under Diocletian, previously to the conversion of Constantine, being followed by the establishment of Christianity as the dominant religion of the Roman empire, the erection of new churches, and the appropriation of other buildings to the purposes of Christian worship, became general. One of the first acts of Constantine, after his public profession of Christianity, was to issue imperial Rescripts to the governors of the provinces throughout his dominions, directing that *Christian churches* should be generally repaired, enlarged, or rebuilt. Of the usual form of the churches, erected in consequence of this decree, some idea may be formed from the descriptions which Eusebius has given of the edifices erected for Christian worship by the Emperor at Tyre, at Jerusalem, and at Constantinople. Those, doubtless, were more magnificent than most others, but the form and disposition of the various parts must have been very similar. They were placed in an outer court, which was surrounded by a wall with cloisters, and sometimes other buildings. This area, corresponding with the modern churchyard, contained the tombs of the martyrs, and was used as a burial-place for other Christians. Here, likewise, was placed the font, or the baptistery. Opposite to the entrance of this court was a portico, from which three doors afforded admission into the church itself, the middle door opening into

advocate, Cæcilius, as demanding, "Why the Christians have no altars, no temples, no noted images?" To which the Christian replies, "Do you imagine we hide the objects of worship because we have no idols nor altars? Wherefore feign an image of God, since, if you conclude correctly, man himself is an image of God? What temple should I build for him, when the whole world, which is his workmanship, is not sufficient to contain him; and when man himself has the capacity of wandering freely, could I expect to confine, within a small edifice, the power of such majesty?" From this passage it may at least be concluded, that the early Christians did not generally display pompous ornament in their places of worship.

The following observations of Balduinus, the editor of Minutius, are deserving of notice. "Etsi autem Christiani ætate nostri Minucii sua templa superbè attollere ad exemplum ethnicorum non possent, tamen suas saltem habebant cryptas, et quasdam etiam ædes et domus sacras in apertis et editis locis, ut Tertullianus ait; et lubenter conveniebant ad illa suorum martyrum sepulchra; quæ *κοίμητήρια* vocabant. Nam et hæc illis permisisse Galienum Imp. (qui Minucii ætatem non longo intervallo attigit), Eusebius scribit." Præf. F. Bald. in Min. Fel. Octavium, edit. Cantab. 1686. 24°.

the nave, and those on the sides into the corresponding ailes. At the further end of the nave was situated the chancel, the most sacred part of the edifice, being that appropriated to the more solemn rites and ceremonies of religion. The chancel was divided from the rest of the church by *cancellos*, lattices, or, as Eusebius expresses himself, by *nets*, or *net-work of wood*²³. In the chancel stood the altar, or communion-table; and beyond, or near it were a throne and other seats for the officiating ministers. These seats were arranged in a semicircular form, the throne being placed in the middle, higher than the rest. The eastern termination of the church was also frequently semicircular²⁴.

Sir George Wheler, from whom the preceding descriptive notice is taken, remarks, that the Church of the Apostles, at Constantinople, was built in the form of a cross, quoting, in support of his opinion, the words of Gregory Nazianzen, who terms that church "the magnificent temple of Christ's Disciples, divided in four parts, with sides in form of a cross"²⁵. "That is (says Sir G. Wheler) I suppose, square without, and divided within into four parts, in form of a cross; as most of the antient churches I have seen in Greece, and now extant, remain to this day: as that of Sancta Sophia, at Constantinople; of Jovianus, at Corfu; of Romanus, at St. Luke's Convent under the Helicon; that at Heraclea, &c.; which have a cupola raised in the middle, with half cupolas joined to the east, west, north, and south; and small cupolas filling up each corner"²⁶.

Concerning the situation of antient churches, we may notice the remark of Tertullian, that they were built "in high, open places"²⁷; and, as in

²³ Τοῖς ἀπὸ ξύλων δίκτυοις.

²⁴ The general form of the early Christian churches was apparently derived from that of the more antient *Basilicæ*, or halls of justice, which after the conversion of Constantine were appropriated to the use of the Christians.

²⁵ "Carmen Greg. Naz. de Insomnio Anastatiæ."

²⁶ "An Account of the Churches, or Places of Assembly of the Primitive Christians." By Sir G. Wheler, Preb. of Durham. P. 57, 12mo. 1689.

²⁷ Nostræ columbæ domus simplex, etiam in editis semper et apertis et ad lucem, amat figuram Spiritus Sancti, orientem Christi figuram." *Adversus Valentinian*.

those of later ages, the chancel and altar appear to have been placed at the eastern extremity. This may be inferred also from the description of the Church of the Holy Sepulchre, and others given by Eusebius; as well as from the custom of turning the face towards the east in prayer, mentioned by many of the early Christian fathers²⁸.

As almost every country throughout the Roman Empire was, during the reign of Constantine, provided with ecclesiastical edifices, which attested the ostentatious piety and magnificence of the imperial convert²⁹, we may rationally infer, that Britain was not destitute of such buildings. If, indeed, we could give credit to the story of the conversion of the British king, Lucius, and of the bishoprics and churches which he founded, as related by Bede and later writers³⁰, we should possess abundant evidence that this island contained a multitude of persons professing

²⁸ Tertullian says, this custom led the Heathens to accuse the Christians of worshipping the Sun. "Inde suspicio quod innotuerit nos ad Orientis regionem precari." "*Apologia*," cap. 16.

²⁹ The fullest accounts of the sacred buildings, erected by Constantine, will be found in Ciampini "*De Sacris Ædificiis à Const. Magn. constructis, Synopsis Historica*," Romæ, 1693, fol. repr. 1747. This writer describes the Basilic of St. Paul at Rome, erected by Constantine, as having been rebuilt, in a more splendid style, in the time of Arcadius and Honorius; and he says, that though often repaired it still retains its original elegance, p. 109: vide etiam Ciamp. "*Vetera Monumenta, Sacra et Prof. Ædium*," Rom. 1747, fol. pars i. cap. 10. What renders the notice of this Church interesting is, that in the plate representing it (*Orthographia Basil. S. Pauli*, in "*Vet. Mon.*" T. i. tab. 7), the campanile, or bell-tower, at the east end, which is of a square form, has, at the two sides, which are shewn, four angular pointed windows, each divided by a small shaft, or mullion. Though Ciampini devotes a chapter of his work to an inquiry, *how the periods at which buildings were constructed may be deduced from the number, size, and form of their windows*, he makes no remark on these or any other pointed arched windows. However, as he admits that frequent repairs and restorations of the Basilic of St. Paul have taken place, we may conclude, that the pointed windows in the tower are of no very ancient date: so far, indeed, as a judgment may be formed from the print, there can be no hesitation in assigning the whole of that part of the tower, in which those windows appear, to a time long posterior to the date of the original parts of the edifice.

³⁰ Rudborne, "*Historia Major Wintoniensis*," lib. i. cap. 6.

Christianity, having temples or sacred structures for their use, long before the time of Constantine.

We are told of a church built at Verulam about A. D. 300, to commemorate the martyrdom of St. Alban: Bede says, it "was of admirable workmanship, and worthy of the purpose for which it was designed"³¹. And the same writer mentions the construction of a *church of stone* by Bishop Ninian, at Candida Casa, now Whithern, in Scotland, about 448.

Matthew of Westminster relates, that Aurelius Ambrosius, in 488, repaired the churches in Britain, after having assembled artificers, masons, and carpenters for that purpose; and, he says, that in 522 a Council was summoned at York, by the celebrated King Arthur, for the consideration of ecclesiastical affairs, in which the decayed state of the churches was attended to, and measures were adopted for restoring them³².

These scattered notices tend rather to stimulate than to satisfy the natural curiosity, which must be felt relative to the ecclesiastical edifices of the antient Britons. That the number of churches erected in this island, before the arrival of the Saxons, was considerable, can scarcely admit of doubt; but as to their peculiar forms, arrangement, or structure, there is ample scope for conjecture.

When the Saxons extended their conquests in Britain they were heathen barbarians; and instead of imparting arts and civilization to the

³¹ "Historiæ Ecclesiasticæ," lib. i. cap. 7.

³² "Anno gratiæ 488, Aurelius Ambrosius cum per Britanniam hostes quærendo transitum faceret, invenit Ecclesias ad solum usque destructas, unde vehementer condoluit. Accersitis itaque artificibus, cœmentariis, et lignariis, ædificia divina reparare curavit. Dispositis ergo in eis presbyteris et clericis, divinum obsequium ad statum debitum revocavit." "*Flores Historiarum*," Franc. 1601, p. 91.

"An. gr. 522, Per idem tempus cum rex Arthurus civitatem Eboraci esset ingressus, instante nativitatis domini die visa sacrarum Ecclesiarum desolatione, vehementer condoluit, ubi convocado clero et populo, Piranno capellano suo Archiepiscopatus sedem concessit. Ecclesias per totam Britanniam destructas renovat, nobilesque regni Saxonibus expulsos revocat, terras eis et possessiones paternas affluenter subministrat." Ibid. p. 98.

vanquished, as the Romans had previously done, they probably derived from those whom they had subdued the means of improving their own public and domestic edifices.

Mr. S. Turner, indeed, says, "That the Anglo-Saxons had some sort of architecture in use before they invaded Britain, cannot be doubted, if we recollect that every other circumstance, about them, attests that they were by no means in the state of absolute barbarism. They lived in edifices, and worshiped in temples raised by their own skill. The temple which Charlemagne destroyed at Eresberg, in the eighth century, is described in terms which imply at least greatness³³." But the destruction of a Saxon temple on the Continent in the eighth century affords no proof of the architectural skill of the invaders of Britain, in the fifth and sixth centuries; and if the Saxons were not absolute barbarians, they were certainly far less civilized than the Britons; and it was natural for them to appropriate to their own use such British and Roman edifices as they found standing, and also to adopt them as models for others which they required for themselves at subsequent periods.

In the appropriation of Pagan Temples to the purposes of Christian worship, the Saxon clergy were sanctioned by the directions of Pope Gregory the First, who, in a letter to Abbot Mellitus (afterwards Archbishop of Canterbury), when on his way to join the mission of Augustin, acquaints him, that "after mature deliberation on the affairs of the English, he has resolved that the *Idol Temples* in that nation ought not to be destroyed, but only the idols within them; after which the temples, being purified with holy water, were to have altars erected, and relics placed in them. For if those temples are well built, it is requisite that they be converted from the worship of devils to the service of the true God, that the nation, not seeing those temples destroyed, may remove error from their hearts, and, knowing and adoring the true God, may the more familiarly resort to the same places they were wont³⁴."

³³ "History of the Anglo-Saxons," 2d. edition, 4to. 1807, vol. ii. p. 411.

³⁴ "Hist. Eccles." lib. i. cap. 30. Baronius, in his "Martyrologium Romanum Restitutum," ad diem 13 Maii, remarks, that the Christians (to shew their utter detestation of every thing

When Augustin had so far succeeded in his mission, as to make a convert of Ethelbert, King of Kent, he received a licence to preach the gospel throughout his dominions, and to restore, or build churches. Among the ecclesiastical edifices then appropriated to the use of the new Christians, Bede informs us, "there was on the east side of the city [of Canterbury] a church dedicated to the honour of St. Martin, formerly built, while the Romans were still in the island;" and Somner says, that the records of Canterbury Cathedral concur "with the common opinion of our historians," in telling us of a Church "which Augustin at his first arrival here found standing in the east part of the city³⁵."

Wherever new churches were raised by the Saxons, it may be concluded that they were generally formed on the model of those previously standing in Britain. Differences of opinion have arisen relative to the materials of which those structures were composed. It has been already remarked, that the antient inhabitants of this island built houses, or huts, of wicker-work; and, according to some writers, the first church raised in this country was similarly constructed. Cressy, relying on the testimony of the Monk of St. Augustin's, states, that Joseph of Arimathea, and his companions, on their arrival to preach the Gospel, found in the island of Avalon, a church, or chapel, already raised—"not built by the skill of

that had been employed in the worship of devils), either destroyed the Idol Temples, or let them stand unfrequented, until the time of Pope Gregory; but that Boniface IV., his successor, was of opinion, that if the Pagan idols were removed, the Temples might be lawfully used; and accordingly did fit up several of them, in which he placed the bones of martyrs, taken out of the cemeteries of Rome. It is evident however, from the information given above, that Gregory himself admitted of this conversion and garniture. Of the Temples at Rome that were thus changed into Christian Churches, there were no fewer than thirteen (which had been originally consecrated to Jupiter, Apollo, Mars, Venus, Isis, and other gods and goddesses of the heathen mythology), that were rededicated to the Virgin Mary; the principal of which was the Pantheon. The latter, now called *Sancta Maria Rotunda*, was the Temple of *Cybele and all the Gods*; but on its reconsecration by Boniface IV., in 607, it was allotted, as if in direct imitation of Paganism, to the Virgin Mary and All Saints. Its festival also was fixed upon the very day, in the month of May, on which the feast of Cybele had been held; but that feast was afterwards transferred, by Gregory IV., to the 1st of November.

³⁵ "Antiquities of Canterbury," Part i. p. 84, Battely's edit. fol. 1703.

man, but prepared by God, and fitted for human salvation³⁶." Whilst we reject the miraculous origin thus attributed by the catholic historian to the Church of Glastonbury, we may, with Fuller and some other writers, admit the high antiquity of a wicker-work edifice at that place. Fuller says, "It was in length sixty foot, and twenty-six in breadth, made of rods wattled or interwoven³⁷." Spelman³⁸ and Sammes³⁹ have given views of it; the former of which is copied in Staveley's "History of Churches"⁴⁰. This mode of building is commonly said to have prevailed among the Britons for a long time. That it was used for habitations as well as churches, may be concluded from the fact, that Howel Dha, King of Wales, had a palace made of hurdle-work, called the *White House*, because the rods, of which it was formed, were peeled. Dr. Sayers thinks, that this method of construction was employed in most of the churches erected by the Britons before the Saxon conquest⁴¹.

Although there is no conclusive evidence that the Saxons built wicker-work churches, there is abundant proof that many of their early sacred buildings were composed of wood. The common use of timber in building is indicated by the Saxon verb, *getymbrian*, to build, obviously formed from the name of the material. According to the Saxon Chronicle King Edwin, in the year 626, ordered a *church* to be built of *timber*, at York, for his own baptism; and afterwards directed it to be rebuilt with *stone*⁴². As rendered by Ingram in the "Saxon Chronicle," A. D. 669, it is said, "This year King Egbert gave to Bass, a mass-priest, Reculver, to build a minster upon;" or as expressed in the original, "Raculf mýnreþ on to tymbrianne."

A *church* of *timber* was also built, about 635, at Lindisfarne, or Holy Island, by Bishop Finan, and was composed of oak planks, thatched with reeds, according to the custom of the Scots⁴³. William of Malmesbury

³⁶ "Church History of Britanny."

³⁷ "Church History of Britain," p. 7.

³⁸ "Concilia," tom. i. fol. 2.

³⁹ "Britannia," p. 213.

⁴⁰ Second edition, 8vo. 1773, p. 42.

⁴¹ "Disquisitions," p. 181.

⁴² "Bedæ Hist. Eccles." lib. ii. cap. 14.

⁴³ Ibid. lib. iii. c. 25.

mentions a church, or chapel, of wood, at the village of Doultinge, in Somersetshire, and says, that the Monks of Glastonbury rebuilt it of stone⁴⁴. At Sharnburn, in Norfolk, and also at Elmham, were wooden churches, or chapels⁴⁵. Timber was used, instead of stone, in erecting a sacred building at Bedricesworth (Bury St. Edmund's), in the early part of the twelfth century, into which the body of St. Edmund, King of East Anglia, was removed from Hoxne⁴⁶. And even after the Norman Conquest we find a wooden church mentioned in Domesday Book, as standing at Begeland, in Yorkshire⁴⁷.

But though the earliest Saxon churches were sometimes built of wood, and the use of this material was, in a few instances, continued for some centuries, yet those writers are certainly mistaken who assert, that timber alone was generally used in the construction of the Saxon churches and monasteries. This erroneous opinion was advanced by S. Daniel⁴⁸, the historian, and Somner, the celebrated antiquary, and hastily adopted by Warton⁴⁹ and others. Somner says, "Before the Normans' advent, most of our monasteries and church-buildings were of Wood. *All the monasteries in my realm* (saith King Edgar, in his Charter to the Abbey of Malmesbury, dated the year of Christ, 974), *to the outward sight are nothing but worm-eaten and rotten timber and boards.* Upon the Norman Conquest, such Timber fabricks grew out of use, and gave place to Stone buildings, raised upon arches, a form of structure introduced by that nation, furnished with stone from Caen, in Normandy⁵⁰." The passage on which Somner chiefly

⁴⁴ "Anglia Sacra," pars ii. p. 23. ⁴⁵ Spelman's "Posthumous Works," fol. 1727, p. 189.

⁴⁶ Curteys' "Regist. Battely," p. 124.

⁴⁷ Vide Second "General Report from the Commissioners of Public Records," Appendix.

⁴⁸ "Before this time (1087) the churches were most of timber."—See "Collections of the History of England to the end of Henry III." 4th edit. fol. 1650, p. 27.

⁴⁹ Warton briefly says, "The churches, before the Conquest, were of timber, or otherwise of very mean construction."—"Observations on Spenser's Fairy Queen."

⁵⁰ "Antiquities of Canterbury." P. i. p. 86, Battely's edit.

founds his assertion, does not signify that the monasteries were *nothing but worm-eaten and rotten boards*, but may be more correctly translated, "like moss-grown and worm-eaten boards, the monasteries are visibly decayed, even to the beams;" which probably was intended to imply, that the roofs of the ecclesiastical buildings, being destroyed by neglect, or violence, the timber-work in general was decayed, even to the beams, or strongest parts. Somner also adverts to the statement of Stow, that the Church of St. Paul, in London, after being consumed by fire, in 1087, "was builded upon arches, or vaults of stone, for defence of fire; which was a manner of work before that time unknown to the people of this nation, and then brought in by the French⁵¹." Stow further states, that the Church of St. Mary le Bow was, about that time, built in the same manner. From those accounts Bentham infers, that Somner was of opinion, that the Saxon churches were all either formed entirely of timber, or had only upright walls of stone, and neither pillars nor arches; and he proceeds to refute that opinion by referring to the testimony of more antient writers.

Among the churches erected after the conversion of the Anglo-Saxons to Christianity, several are mentioned by Bede. King Ethelbert built one at Canterbury, dedicated to St. Peter and St. Paul; intending it as a place of sepulture for the Kings of Kent, and the Archbishops of Canterbury⁵². He also founded the Church of St. Andrew, at Rochester; and the Cathedral Church of St. Paul, in London, then the capital of the tributary kingdom of the East Saxons⁵³. The same writer says of Edwin, King of Northumberland, "As soon as he was baptized, he took care, by the direction of Paulinus, to build in the same place [where he had raised a wooden chapel] a larger and nobler church of *stone*⁵⁴." Though the accounts of these edifices are very concise, and we are not told in what manner they were constructed, yet Mr. Bentham concludes,

⁵¹ "Survey of London," fol. vol. i. p. 638, ult. edit. 1754.

⁵² "Hist. Eccles." lib. i. cap. 33.

⁵³ Ibid. lib. ii. cap. 3.

⁵⁴ Ibid. cap. 14. Another stone church of the same age, at Lincoln, is mentioned by Bede, the walls of which, he relates, were standing in his time. Cap. 16.

“ that the *Saxon churches* were generally built of stone, and not only so, but that they had *pillars* and *arches*, and some of them *vaultings of stone*, there is sufficient testimony from authentic history, and the undoubted remains of them at this time⁵⁵.” This opinion is founded on his interpretation of the term *porticus*, repeatedly employed by Bede to denote a part of the church in which distinguished persons were interred. Bede says, that King Ethelbert was buried “ in *porticu Sancti Martini, intra Ecclesiam*⁵⁶ :” “ in the portico of St. Martin, within the church.” Similar expressions are used regarding several other persons. “ From all these instances,” says Bentham, “ where the word *porticus* occurs, it appears that the writers meant by it either what is now commonly called the *side-isle* of the church, or, sometimes, it may be a particular division of it, consisting of one arch with its recess⁵⁷.” Hence he infers, that the Saxon churches consisted of a nave and side-aisles; and adds, “ how a church of that form could have been supported without pillars and arches of stone, it is not easy to conceive; the very terms indeed seem necessarily to imply it.” Bentham’s opinion has been opposed by Mr. Wilkins, in a “ Description of the Church of Melbourne, in Derbyshire, with an attempt to explain from it the real situation of the Porticus in the antient Churches⁵⁸.” This gentleman says, “ it is evident Mr. Bentham misconceives the situation of the *porticus* in these ancient churches; and with Mr. Collier, in his ‘ Church History,’ he is equally erroneous in his inferences, who has mistaken the *porticus* for the porch. It does not appear that either of them were aware that the porches, to our present churches, are of modern adoption; indeed they are not to be found but of *Gothick* workmanship. We never find the porches of the *Saxon* or of the *Norman* style, and they are generally, though not always, placed against the sides of the north and the south aisles, whereas the porticos of these more antient churches are a part of the principal building, divided from the nave by arches, as in the instance of this church at Melbourne, where

⁵⁵ “ History of Ely,” p. 17, edition 1812.

⁵⁶ “ Hist. Eccles.” lib. ii. cap. 5.

⁵⁷ “ History of Ely,” p. 19.

⁵⁸ “ Archæologia,” vol. xiii. p. 290, 308.

a continuity of roof covers the whole. It is evident from the quotations from Bede, &c, that the *porticus* does not mean the porch, nor indeed any part of the *side-isles*, as Mr. Bentham has conceived; and they clearly evince that the porticos, though not large, were not an inconsiderable portion of the building; and if the plan of the *porticus* of Melbourne Church be consulted, there can be no difficulty in determining that Bede's account is sufficiently just, explanatory, and perfectly consistent, although 'he says nothing in direct terms either of pillars or arches'⁵⁹; and we ought not therefore to conclude with Mr. Bentham, that Bede, in this instance, is, at all, sparing in his description of his churches, which probably had neither PILLARS NOR SIDE-ISLES. And if the west end of the churches, he describes, were divided off, like this at Melbourne, for the *porticus*, it is also probable they were subdivided, in like manner, into smaller portions, and each portion or portico was dedicated to a favourite saint, as were those of St. Andrew, at Rochester, &c."—"In the churches which Bede and other antient writers have described, as quoted by Mr. Bentham, no mention is made of either pillars, arches, or side-aisles; we therefore ought not, with Mr. Bentham, to admit that they had any, from the explanation only of those buildings containing a porticus within the body, which he has mistaken to be in the north or south aisles; whereas it appears by his own account, aided by antient incontestable proofs, that the *Porticus* was a portion of the west end of these early built churches."

As the Christian churches, erected in Greece, Italy, and the East, after the conversion of Constantine, resembled in form the Basilicæ, which were also, in many instances, appropriated to the purposes of public worship, there can be no doubt that the Saxons, who derived their architectural skill as well as their religion from Rome, imitated the sacred structures of that metropolis. If we conclude, therefore, with Mr. Wilkins, that the churches mentioned by Bede had neither pillars, arches, nor side-aisles, we shall, however, find that both pillars and arches are specified in descriptions

⁵⁹ "History of Ely," p. 20; and "Archæologia," vol. xiii. p. 298.

of Anglo-Saxon churches, by writers who lived in the eighth and the immediately succeeding centuries.

The most interesting information which Bede himself affords relative to ecclesiastical buildings, refers to the *Monastery of Wermouth*, in which he was educated, and where he passed the greater part of his life. This Abbey, with the Church of St. Peter attached to it, was erected by *Benedict Biscop*, a noble Saxon; who at the age of twenty-five retiring from the world, became an ecclesiastic, and devoted a great part of his time to the foundation, endowment, and decoration of this edifice, of which he became the superior. In several journeys to France and Italy, he collected books, relics, and other treasures, and in 674, obtained a grant of land from Egfrid, King of Northumberland, on which he began to form his establishment. In the following year he went to France, and procured workmen to erect a new church of stone, after '*the Roman manner*.' This was prosecuted with such diligence that the building was covered, and mass was celebrated in it, within a year after laying the foundation. The zealous ecclesiastic again visited France, to procure workmen to manufacture *glass*. They made enough to glaze all the windows of the new church, and also instructed the natives in the art, which was before unknown in England⁶⁰. Wilfrid, Bishop of *York*, had indeed repaired and glazed the windows of St. Peter's Church, in that city⁶¹; but it is presumed that he imported the glass, whilst Biscop imported the artisans to make it.

Still more explicit accounts of the sacred structures, raised by Bishop Wilfrid, are related by his biographer, Heddius, by Richard of Hexham, and by others. Of those buildings, the churches of *Ripon* and *Hexham* are the most important. "In *Ripon* (says Heddius) Wilfrid erected a church of *hewn stone*, supported with various columns and porticos, and completed it from the foundation to its utmost height⁶²." The Church of St. Andrew,

⁶⁰ "Hist. Abbatum Wiremuth et Gyrw." p. 295.

⁶¹ "Eddii Stephani Vita S. Wilfridi," inter "XV. Scriptores," cap. xvi. p. 59, edit. Galei.

⁶² "In Hrypis basilicam polito lapide a fundamentis in terra usque ad summum ædificatum, variis columnis et porticibus suffultam in altum erexit et consummavit."—"Vita Wilfridi," c. xvii.

at *Hexham*, is more fully described. Richard, prior of Hexham, who lived towards the close of the twelfth century, when the Church, though decayed, was still existing, thus details the mode in which it was built. "St. Wilfrid laid the foundations of this Church, deep in the earth, with great care, forming crypts, and subterraneous oratories, and winding passages. The walls, extending to a great length, and raised to a great height, were divided into three distinct stories, supported by polished columns, some square⁶³, and others of various forms. The walls, and also the capitals of the columns, by which they were supported, and the arch of the sanctuary⁶⁴ were decorated with histories and images, and different figures carved in relief, on stone, and painted with colours displaying a pleasing variety and wonderful beauty. The body of the church was likewise surrounded on all sides by pences and porticos⁶⁵, which, with the most wonderful artifice, were divided above and below by walls and winding-stairs. Within these winding passages, and over them were stairs and galleries of stone, and various ways for ascending and descending, so ingeniously contrived that a vast multitude of persons might be there, and pass round the church, without being visible to any one in the nave, below⁶⁶. Many oratories, also most retired and beautiful, were with the utmost care and diligence erected in the porticos, both above and below; and in them were placed altars in honour of the blessed mother of God, the Virgin Mary, St. Michael the Archangel, St. John the Baptist, and the holy apostles, martyrs, confessors, and virgins, with all becoming

⁶³ Whitaker, who quotes this passage in his "Cathedral of Cornwall," vol. i. p. 115, translates this phrase, "columns of squared, varied, well-polished stones."

⁶⁴ "The coved ceiling of the sanctuary." Whitaker.

⁶⁵ "Chapels, lateral and subterraneous." Id.

⁶⁶ "But in the very stairs, and upon them, he [Wilfrid] caused to be made, of stone, ways of ascent, places of landing, and a variety of windings, some up, some down, yet so artificially, that an innumerable multitude of men might be there, and stand all about the very body of the church, but not be visible to any that were below in it." Id.—In this instance Whitaker obviously deviates from the meaning of the text. While he severely criticises Bentham's translation (which nearly agrees with that given above), his own will be found to be very objectionable.

and proper furniture belonging to them. Some parts of this building, even to this day, remain standing like turrets and fortified places⁶⁷."

This account of the Church of Hexham agrees with that given by Heddius, who was contemporary with Bede, and who states, that no such edifice was known on this side of the Alps⁶⁸.

Respecting the buildings of Biscop and Wilfrid, it is repeatedly observed that they were erected "*more Romano vel Romanorum*"⁶⁹; that is, *in the manner of the Romans*. Indeed, as the artificers employed were procured from the Continent, it may be rationally presumed that they adopted the practices with which they were most familiar, both in the erection and the decoration of the sacred buildings of the Anglo-Saxons.

Dr. Sayers supposes that "the churches of the Saxons were chiefly of Wood till about the year 658, when the practice of building with Stone was

⁶⁷ This being one of the most remarkable passages of an antient writer, relating to a Saxon church, the original words are subjoined. "Profunditatem ipsius ecclesiæ criptis et oratoriis subterraneis, et viarum anfractibus, inferius cum magna industria fundavit. Parietes autem quadratis et variis et bene politis columpnis suffultos, et tribus tabulatis distinctos immensæ longitudinis et altitudinis erexit. Ipsos etiam et capitella columpnarum quibus sustentantur, et arcum sanctuarii historiis et imaginibus et variis celaturarum figuris ex lapide prominentibus et picturarum et colorum grata varietate mirabilique decore decoravit. Ipsum quoque corpus ecclesiæ appendiciis et porticibus undique circumcinxit, quæ miro atque inexplicabili artificio per parietes et cochleas inferius et superius distinxit. In ipsis vero cochleis et super ipsas, ascensoria ex lapide et deambulatoria, et varios viarum anfractus modo sursum, modo deorsum, artificiosissime ita machinari fecit, ut innumera hominum multitudo ibi existere, et ipsum corpus ecclesiæ circumdare possit, cum a nemine tamen infra in ea existentium videri queat. Oratoria quoque quam plurima superius et inferius secretissima et pulcherrima in ipsis porticibus cum maxima diligentia, et cautela constituit, in quibus altaria in honore B. Dei genitricis semperque Virginis Mariæ et S. Michaelis archangeli, sanctique Johannis Bapt. et sanctorum apostolorum, martyrum, confessorum, atque virginum, cum eorum apparatibus honestissime preparari fecit. Unde etiam usque hodie quædam illorum ut turres et propugnacula supereminent." Richard Hagulstad. lib. i. cap. 3.

⁶⁸ "Vita Wilfridi," cap. xxii. Vide etiam Malmesb. "De Gest. Pontif."

⁶⁹ R. Hagulst. "De Statu Ecclesiæ," lib. i. cap. 3. Bede says, Naitan, King of the Picts, sent to the Abbot of Weremouth, in 714, for architects to build him a church of Stone, after the *mode of the Romans*. "Hist. Eccles." lib. v. cap. 22.

greatly promoted by the efforts of Wilfrid and Biscop⁷⁰:" and "that the *parochial* churches, at least, were commonly constructed of wood, even to the time of the Conquest."

Ecclesiastical architecture, among the Anglo-Saxons, appears to have been more indebted to Wilfrid for its improvement than to any other person of his age. He is considered by Bentham as having superintended the building of the Church and Monastery of Ely, founded by St. Etheldreda⁷¹; he erected two churches at Hexham, besides that of St. Andrew, and several in other parts of England. "According to Malmesbury, and Eddius, this prelate was eminent for his knowledge and skill in the science of architecture, and was himself the principal director of all those works, in concert with those excellent masters, whom the hopes of preferment had invited from Rome and other places, to execute those excellent plans which he had formed⁷²."

In the early part of the eighth century the Monastery of *Croyland*, in Lincolnshire, was erected. This is described by the historian, Ingulphus, to have been a stone building, succeeding the *wooden oratory* of St. Guthlac; and as the marshy soil on which it was situated made it necessary to form an artificial foundation, that was done by driving into the ground a vast number of large oaken and ashen piles, and bringing from a distance, in boats, earth and sand to compose a solid surface⁷³.

⁷⁰ "Disquisitions," p. 185.

⁷¹ Bentham's "History of Ely," p. 24. From "Lib. Eliens," MS. lib. i.

⁷² Vide "Eddii Vita S. Wilfrid." cap. 22. Richard Hagulst. lib. i. cap. 5. Will. Malmesbur. "De Gest. Pontif." lib. iii.

⁷³ "Hist. Croyland," apud Script. post Bedam. Camden, speaking of the founding of Croyland Abbey, by King Ethelbald, about 716, quotes the following lines from a manuscript life of Guthlac, written by the monk Felix, towards the middle of the eighth century, three copies of which, with some differences, are in the British Museum.

"Nunc exercet ibi se munificentia regis,
Et magnum templum magno molimine condit,
At cum tam mollis, tam lubrica, tam male constans
Fundamenta palus non ferret saxeae, palos

Walpole's Works, vol. iii. p. 122.

In 741, the Church of *St. Peter*, at York, already mentioned as having been repaired by Wilfrid, was greatly damaged by fire. Albert, who became Archbishop of York in 767, had it taken down and rebuilt. He confided the direction of this undertaking to Eanbald, who became his successor in the See, and to Alcuin, who was afterwards so highly celebrated for his talents and learning. The latter has left a description of the building, in a poem, relating to the bishops and saints of the church of York. Those verses record the names of the builders, Eanbald and Alcuin, and state that the edifice was supported by columns, on which were raised arches,—that it was decorated within with fine roofs and windows, and surrounded by many fair porticos; and that it had galleries, and thirty altars, with their various ornaments⁷⁴.

Many other churches are mentioned as having been erected, in the interval between the conversion of the Anglo-Saxons and the predatory incursions

Præcipit infigi quercino robore cæsos,
Leucarumque novem spatio rate fertur arena;
Inque solum mutatur humus, suffultaque tali
Cella basi multo stat consummata labore."

Vide "*Britannia*," Gough's edition, 1789, vol. ii. p. 223.

⁷⁴ "Ast nova *basilicæ* miræ structura diebus
Præsulis hujus erat jam cœpta, peracta sacrata.
Hæc nimis alta domus solidis suffulta columnis,
Supposita quæ stant curvatis arcubus, intus
Emicat egregiis laquearibus atque fenestris,
Pulchraque porticibus fulget circumdata multis
Plurima diversis retinens solaria tectis
Quæ triginta tenet variis ornatibus aras.
Hoc duo discipuli templum, doctore jubente,
Ædificarunt Eanbaldus et Alcuinus, ambo
Concordes operi devota mente studentes.
Hoc tamen ipse pater socio cum præsule templum
Ante die decima quam clauderet ultima vitæ
Lumina præsentis, Sophiæ sacraverat almæ."

Alcuin, "*De Pontificibus et Sanctis Ecclesiæ Eboracensis*."

of the Danes in England, in the eighth and ninth centuries. In fact, the erection of *Parish Churches* had become so very frequent, that at a great Council, held at *Cealc-hythe*, in 816, a canon was framed, prescribing a precise manner of consecrating them by the bishop of the diocese; and directing that the Saint to whom each church or altar was dedicated, should be depicted either on the wall of the oratory, or on a table⁷⁵.

Wherever the names of the architects of Saxon churches or monasteries are recorded, we almost uniformly find that they were ecclesiastics; as in the instances of Biscop, Wilfrid, and Eanbald, already mentioned. Lord Orford says, that "as all the other arts were [formerly] confined to cloisters, so undoubtedly was architecture too; and when we read that such a bishop, or such an abbot, built such and such an edifice, I am persuaded that they often gave the plans as well as furnished the necessary funds⁷⁶."

The ninth century was a period extremely unfavourable to all peaceful pursuits in England. Every part of the island was more or less disturbed by the ravages of the Danish pirates; who at length subjugated the dominions of the Saxons in Northumberland, and East Anglia, and overrun the kingdom of Wessex, which had absorbed the other states of the Heptarchy. It was not till after the great Alfred's successful and, at length, triumphant defence of this realm, that peace was restored to the south of Britain, and the arts began to revive. Alfred himself then adorned the country with ecclesiastical as well as military structures. Besides restoring many of the monasteries which had been injured or destroyed by the Danes, he founded two new ones; viz. the Nunnery of *Shaftesbury*, and an Abbey for monks in the *Isle of Athelney*, in Somersetshire. Succeeding monarchs, also, left different monuments of their religious zeal: but King Edgar, prompted by St. Dunstan and other ecclesiastics whom he favoured, exerted himself more than any other

⁷⁵ "Seu etiam præcipimus unicuique Episcopo, ut habeat depictum in pariete oratorii, aut in tabula, vel etiam in altaribus, quibus sanctis sint utraque dedicata." Wilkins's "Concilia," vol. i. p. 169.

⁷⁶ Walpole's Works, vol. iii. p. 96.

English sovereign, between the reigns of Alfred and Canute, in repairing the injuries which the churches and monasteries had suffered from Danish violence and subsequent inattention.

Among the new buildings then erected, we have a particular account of the Abbey of *Ramsey*, in Huntingdonshire. This however was not founded by the King, but by *Ailwyn*, a Saxon nobleman, styled Alderman of all England, assisted by Oswald, Bishop of Worcester, who was subsequently raised to the See of York. The Church of Ramsey, and all the offices of the monastery were erected under the superintendence of Ednoth, a monk of Worcester. The former was finished in 974, and dedicated, November the eighth, in the same year, by Oswald, then Archbishop of York. From the description of this church, in the "*History of Ramsey*," we find that it had "two towers rising above the highest part of the roof; the smaller of which, towards the west, in front of the church, afforded a fine view at a distance to those entering the island: in the midst of the building, where it divided in four parts, was placed the larger tower, resting on four columns, connected by arches extending from one to another, that they might not give way⁷⁷." Bentham says, "From this passage one may easily collect, that the plan of this new church was a cross, with side-aisles, and was adorned with two towers, one in the west front and the other in the intersection of the cross; a mode of building, I apprehend, which had not then been long in use here in England⁷⁸."

This inference of Bentham is rejected by Dr. Milner, who thinks that cruciform churches, with towers, were of an older date in this country.

⁷⁷ "Duæ quoque turres ipsis tectorum culminibus eminebant, quarum minor versus occidentem in fronte basilicæ pulchrum intrantibus insulam a longe spectaculum præbebat: major vero in quadrifidæ structuræ medio columnas quatuor, porrectis de alia ad aliam arcibus sibi invicem connexas, ne laxè defluerent, deprimibat." "*Hist. Ramseiens*," cap. xx. inter "*Quindecim Script.*" Edit. Galei.

⁷⁸ "*History of Ely*," p. 28. Mr. Lingard says, that the Church of Ramsey was by no means the earliest of the cruciform shape; for that "the contrary appears from a Poem, written in England long before the tenth century." (*Ethelwulf. de Abbat. Lindisf. c. 22.*) "*Antiquities of the Anglo-Saxon Church*," second edition, 1810. 8vo. p. 480.

He refers to the account, given by Richard of Hexham, of the churches built by Wilfrid⁷⁹; and to Eadmer's description of the Cathedral Church of Canterbury⁸⁰, as it stood during the whole of the Saxon period⁸¹. The chief objection to these instances is, that they are taken from authors who wrote long after the erection of the buildings to which they refer, and therefore we cannot be certain that the towers of those churches were parts of the original designs. As it appears however that bell-towers⁸² were common to Roman churches in the eighth century, if not before the time of Wilfrid; it is, at least, probable that they were appendages to Saxon churches at an earlier period than Bentham supposes.

Although these accounts prove that the Saxons erected many churches of stone, and afford some slight notices of the construction of such buildings, it must be acknowledged that the descriptions are very imperfect and unsatisfactory. One point which may be considered as clearly ascertained is, that the mode of building which has been termed the Saxon style, characterized by circular arches resting on short, massive columns, was derived from the Romans; and this appears to be the opinions of the most accurate writers on this subject. Dr. Milner, who, however,

⁷⁹ "Sunt autem in eadem villa [Hagulstaldiense] duæ aliæ ecclesiæ, una haud procul a muro matris ecclesiæ, mirandi operis, et ipsa scilicet in modum turris erecta et fere rotunda, à quatuor partibus totidem porticus habens.—Has tres ecclesias S. Wilfredus incœpisse creditur, sed ejus successor, beatæ memoriæ Acca eas consummavit." Rich. Hagulst. lib. i. cap. 4.

⁸⁰ "Erat—ipsa—ecclesia [Cantuariensis]—Romanorum opere facta—; sub medio aulæ ipsius longitudinis, duæ turres erant prominentes ultra ecclesiæ alas, quarum una, quæ in austro erat, sub honore beati Gregorii papæ altare in medio suo dedicatum habebat, et in latere principale hostium [ostium] ecclesiæ, quod antiquitus ab Anglis, et nunc usque, *Suthdure* dicitur. Alia verò turris, in plaga aquilonari e regione illius, condita fuit in honore beati Martini, claustra, in quibus monachi conversabantur, hinc inde habens."—"Gervas. Dorobern. de Combust. et Reparation. Eccles. Dorobern." apud Twysden. "Decem Scriptores." 1652, fol. 1291. Gervase here quotes the earlier information of Eadmer, who describes the Church of Canterbury, before it was destroyed by fire in the time of Archbishop Lanfranc.

⁸¹ "Treatise on Ecclesiastical Architecture," p. 31.

⁸² Bells appear to have been known in Italy at a very early period. Small bells (*tintinnabula*) are said, by Pliny, to have been suspended by chains in a monumental edifice, erected by Por-senna, King of Etruria, near Clusium, five centuries before the Christian æra. "Hist. Nat." lib.

confounds Saxon and Norman architecture, says, "Not only the general style, but also the particular members, and even the minutest decorations of what is called Saxon architecture, were, in a general way, brought from Rome. The regular dimensions, the characteristical mouldings, the eggs and anchors, the caulicolæ and volutes, together with the whole of the Grecian entablature, were laid aside, or nearly so, both in the East and West, before our Saxon ancestors had learned to build without them. The taste for the regular orders, and the skill necessary for executing them, being lost, it was natural for the workmen of the times to leave out the more intricate and difficult parts of them, or to supply their place with others more simple and feasible. Hence in copying the Corinthian order, which they most affected, they cut off the richer part of the foliage leaving nothing but the stem, or bottom of it, or else they substituted rude forms of men, animals, or other fanciful figures of easy execution. The well-known Saxon mouldings, the chevron or zigzag, the billet, the cable, the embattled fret, the lozenge, the corbel-table, and a variety of such other ornaments as are supposed to be peculiar to Saxon architecture, will be found, on close examination to have had their archetypes in some

xxxvi. cap. 13. Augustus Cæsar (as Suetonius informs us) hung bells of the same kind round the temple of Jupiter Tonans, at Rome. When bells were first used in religious edifices among Christians is not, perhaps, to be ascertained. Paulinus, Bishop of Nola, in Campania, at the beginning of the fifth century, is commonly represented as the inventor of bells of that kind, which were used in churches. Some, however, suppose they were introduced before the time of Paulinus. See Salmuthi. "Notæ in Res Memorab. Pancirolli," lib. ii. tit. ix. Bells and bell-towers are repeatedly mentioned in the eighth century. The campanile, or bell-tower, of the basilica of St. Peter, at Rome, is one of the earliest. Mr. Gunn says, "The first bell-tower we hear of belonging to this basilica was built either by Adrian I. or by Stephen III. (752—757): Anastasius (*in Vit.*) assigns it to the latter. The date of this tower is, however, by Pompeius Sarnellus, placed higher, and perhaps justly. From a coin of Heraclius, found in the ruins of the latter, in the seventeenth century, he conjectures that it was constructed about 610."—"Inquiry," &c. p. 165.

St. Ouen, Archbishop of Rouen, in his Life of St. Eloy, written in 650, mentions (*campanæ*) bells. And that they were known in England, in the time of Bede, appears from his account of the death of Hilda, abbess of Whitby, which he represents as being miraculously made known to a nun of the Monastery of Hakeness, "by the familiar sound of a bell:"—"notum campanæ sonum." "Hist. Eccles." lib. iv. cap. 23.

or other of the buildings, medals, tessellated pavements, or sepulchres of Italy, before they were adopted by our ancestors⁸³."

Mr. *King*, in his "*Munimenta Antiqua*," vol. iv. has introduced much desultory and theoretical disquisition on Saxon architecture, and has proposed the following arrangement of the stages, or periods, of its existence;—1st. The Early Saxon, from 598 to 872; 2d. The Full or Perfect Saxon, extending to 1036; 3d. The Declining Saxon, which continued till the Norman Conquest. This classification is, however, nugatory, as the data on which it is founded are very questionable.

Mr. *Carter* affirms, that "Saxon architecture prevailed among us till long after the Conquest," even to "a still later period than the reign of Henry I.⁸⁴" He does not, however, make the least distinction between *Saxon* and *Norman* architecture, as contra-distinguished from the *Pointed style*, as will be apparent from the following passage, which commences his account of "The Order of Architecture during the Saxon *Æra*."—"This order, which rose on the ruins of the Roman architecture, and which displays some of the broadest marks of that style, presents to our view, at this day, great and magnificent examples, in many parts of the kingdom, from the most superb and extensive edifice down to the most humble and circumscribed erection; and is found remaining, in general, in a state of durability, appearing to bid defiance to time, though not to the iron hand of modern architectural innovation, under the ruthless power whereof, one of the finest buildings raised by our Saxon ancestors, the Cathedral Church of Durham, is at this hour suffering⁸⁵." The strange anachronisms of this extraordinary passage cannot pass unnoticed by the antiquary, with whom dates and correct terms are objects of regard. Mr. *Carter's* opinions have tended rather to obscure than elucidate the subject for persons who have sought information from his writings, without being acquainted with his peculiar system. It may, indeed, be rationally questioned, whether there is even a single specimen of a complete

⁸³ "Treatise on Ecclesiastical Architecture," p. 25.

⁸⁴ "Antient Architecture," part i. p. 13, London: 1795.

⁸⁵ Ibid.

Saxon church now remaining in England; although there is cause to believe, that portions of different religious structures still exist, which were originally built in the Saxon era.

Whilst we reject, therefore, the hasty conclusions of such sanguine theorists as King and Carter, more attention is admitted to be due to the opinions of those advocates for the existence of Saxon church architecture, who, from a practical acquaintance, or from a more discriminating taste, are better qualified to form a judgment concerning them. Among these, Mr. Garbett is entitled to particular notice. Having been appointed by the Dean and Chapter of Winchester to superintend the repairs of their Cathedral Church, that gentleman inferred, from his own observations, that it contains portions of Saxon workmanship, of a very early age⁸⁶. He even concludes, that "the *Crypt*, under the part of the church between the high altar and the Virgin Chapel, is a remnant of the work of our pious British or Roman ancestors, in the early part of the fourth century." He also concludes that the *transept* contains some portions of the structure raised by Kenewalch, King of Wessex, in the seventh century, and also more of that attributed to Bishop Ethelwold, in the tenth century. These conclusions are chiefly drawn from a comparison of the architecture and workmanship of the *tower* (built by Bishop Walkelyn, in 1079), with part of the transept, in which, says Mr. Garbett, "it is not difficult to trace distinctly the junction of the Norman with the Saxon work, not only by the superiority of the masonry, but by the shape of the arches." Though the opinion of this scientific architect is plausibly supported, yet it cannot so easily be maintained, in opposition to the positive statement of Rudborne, the historian of Winchester, that Bishop Walkelyn commenced the rebuilding of the Cathedral from its *foundation*⁸⁷; and although "it is true, that there are some variations in the masonry, that is, in the joints and courses of the

⁸⁶ See "Letter" from Mr. Garbett, in the "History and Antiquities of Winchester Cathedral," 1817, 4to. p. 55.

⁸⁷ "Anno MLXXIX. Walkelinus Episcopus à fundamentis Wintoniensem cœpit reædificare Ecclesiam." Vide "Anglia Sacra," Pars i. p. 294.

stones in the extreme ends, and the more central parts of the transepts, this might have arisen from different workmen, who were employed even at the same time, and still more from those who were engaged on the church at different periods of its erection⁸⁸."

The great uncertainty that prevails respecting the *real dates* of the erection of those antient buildings, and parts of buildings, which have been commonly ascribed to the Anglo-Saxon era, renders it impossible to speak with complete confidence, in this branch of our investigation, as to the existence of any edifice which may be regarded as unquestionably *Saxon*. It may be proved that nearly all those which have hitherto been referred to as specimens of Saxon workmanship, are actually of Norman construction; for instance, the crypt of Canterbury Cathedral⁸⁹, and that called Grimbald's crypt, in St. Peter's Church, at Oxford; the Church at Barfreston, in Kent⁹⁰; the Church at East Iffley, in Oxfordshire, and many others. So, likewise, Stewkley Church, in Buckinghamshire, which Dr. Stukeley describes as the "oldest church he ever saw, and undoubtedly before the Conquest⁹¹," and which the authors of the "*Magna Britannia*," affirm to be "one of the most complete specimens of Saxon architecture we have remaining⁹²," may, with far greater probability of accuracy, be referred to the Norman times.

By arguing in a circle, we return to the same point. The only stable ground on which the question can be properly decided, is historical and documentary evidence, combined with the knowledge to be derived from studying the forms, proportions, ornaments, &c. of existing remains. An hypothesis not founded on this kind of combination, cannot be a true one; yet we have too many instances in which writers, without referring to *historical* data, and even without taking the pains to discriminate truly between the contrasted characters of buildings, have first assumed certain forms to be distinctive of a particular class or style of architecture, and

⁸⁸ "History and Antiquities of Winchester Cathedral," p. 71.

⁸⁹ Vide "Cathedral Antiquities," Canterbury.

⁹⁰ See "Architectural Antiquities," vol. iv. pp. 19—50.

⁹¹ "Itinerarium Curiosum," Iter. v. p. 108.

⁹² Vol. ii. Buckinghamshire.

have afterwards even perverted documentary testimony to support their own ill-digested theories. Both Carter and King may be regarded as striking examples of the fact thus stated, and other references are unnecessary. Let us not, however, be misunderstood; for it is not intended to be affirmed, that remains of *Anglo-Saxon buildings* do not exist, but that we are not warranted in assigning our more antient buildings to the Saxon period, in the total absence of historical record, nor even then, until we can first trace a corresponding similarity of style between *them* and some well authenticated production of our Saxon progenitors.

There are considerable remains of one building yet standing, though now principally confined to vaults and cellaring, which may be justly attributed to the Saxon era, since there can be no doubt that they once formed a part of the monastic edifices of Westminster Abbey, probably the Church, which was rebuilt by Edward the Confessor, in the latter years of his life. These remains compose the east side of the dark and principal cloisters, and range from the college dormitory on the south to the chapter-house on the north. The most curious part is the vaulted chamber, opening from the principal cloister, in which the standards for the *trials of the Pix* are kept, under the keys of the Chancellor of the Exchequer, and other officers of the crown. The vaulting is supported by plain groins, and semicircular arches, which rest on a massive central column, having an abacus moulding, and a square impost capital, irregularly fluted. In their original state, these remains, which are now subdivided by several cross walls, forming store-cellars, &c. appear to have composed only one apartment, about 110 feet in length and 30 feet in breadth, the semicircular arches of which were partly sustained by a middle row of eight short and massive columns, with square capitals diversified by a difference in the sculptured ornaments⁹³. These antient vestiges now form the basement story of the College School, and of a part of the Dean and Chapter's Library.

Much discussion has taken place relative to the distinguishing charac-

⁹³ Vide Brayley's "History and Antiquities of Westminster Abbey," vol. ii. p. 299, for some further particulars.

teristics of the style and peculiarities of architecture, introduced into this country by the Normans, compared with that which preceded it; and historians testify, that among other improvements, the art of building, in particular, derived great advantages from the ascendancy of Norman skill after the coming of William the First⁹⁴. That there was a general and striking superiority in the appearance of our churches, subsequently to the Conquest, may be inferred from the anecdote of St. Wolstan, Bishop of Worcester. That prelate, though he followed the example of his Norman contemporaries, in rebuilding his Cathedral in a style of increased splendour and magnificence, bewailed, with tears, the destruction of the preceding edifice, saying of its founders, that they knew not how to construct pompous edifices, but sacrificed themselves to God under any kind of roof⁹⁵.

Enlarged dimensions and a greater regularity of plan and structure have been usually considered as forming the criterion by which Norman churches were principally distinguished from those of the Saxons, and perhaps none more decisive can be adopted. Mr. Wilkins, indeed, proposes a more scientific and exact distinction, depending on the relative proportions of the columns. He states the Saxon column to be from four to six diameters in height, and the Norman column only two⁹⁶. On this opinion of Mr. Wilkins, Mr. Millers remarks, "He does not seem to admit any difference, in this respect, in *Norman* buildings. It is, however, apprehended that differences exist; though it is not pretended that there are such differences, as bring it near the Saxon scale. And if this criterion be not absolutely, it is at least competently definite; and a careful observation and comparison of specimens would make it still more so⁹⁷."

The opinion of Dr. Ledwich and Mr. Hawkins, that the Pointed style, or, at least, its chief feature, the pointed arch was introduced into churches, erected in England just before, or immediately after, the Conquest, is purely hypothetical and untenable. The few instances which occur of pointed arches, in buildings supposed to belong to that period, are by no means

⁹⁴ Vide Will. Malmesb. "De Gest. Reg. Angl."

⁹⁵ Brompton's "Chronicon."

⁹⁶ "Archæologia," vol. xii. p. 159.

⁹⁷ "Description of the Church of Ely," p. 27.

decisive. But though we refuse to allow the Normans the honour of this invention before their settlement in England, it would be injustice to the genius and character of that people to deny, that their architectural talents exceeded those of the Saxons, who were certainly indebted to them for improvements in taste, skill, and science. The Dukes of Normandy, as well as many of the Norman nobility, manifested their devotion to the church by the number of ecclesiastical and monastic structures, which they erected and endowed. Before the invasion of England, the Conqueror himself built the Abbey of St. Stephen, at Caen, in Normandy; and his consort, Matilda, that of the Holy Trinity⁹⁸, in the same city. Within little more than a century after the Conquest, many of the English Cathedrals and larger Monasteries were either rebuilt, or newly erected. This was done on an enlarged scale, and, as we have reason to believe, with magnificence and beauty far superior to what distinguished preceding edifices. Among these may be noticed the Cathedrals of Canterbury, York, London, Winchester, Rochester, Lincoln, Worcester, Durham, Norwich, Chester, Hereford, and Sarum; with the monasteries of St. Albans', St. Augustin's, at Canterbury, Glastonbury, Evesham, St. Edmonds-bury, Ely, and many others: these were either entirely taken down and re-edified, or so far newly-modelled as to leave few, or no traces of the original buildings.

The essential characteristics of the architectural style observable in the buildings erected by the Normans, in the century succeeding the Conquest, consisted in cylindrical massive columns, with regular bases and capitals, having semicircular arches springing from the latter. The walls were very thick, and were generally supported, or strengthened, by broad and flat perpendicular buttresses. Sometimes the columns were square or octangular, or had smaller pillars joined to them; they were also occasionally ornamented with spiral grooves, or flutings, passing round them, or were covered on the surface with a kind of raised diamond-shaped figures resembling net-work. The doors and windows were round-headed, and the latter

⁹⁸ The architectural characters and styles of the above buildings will be illustrated and described in "Engraved Specimens of the Architectural Antiquities of Normandy, by J. and H. Le Keux, from Drawings by A. Pugin," &c.

were mostly high and narrow. Though the smaller arches were plain and simple, the principal ones were decorated with a variety of mouldings. Among these were the chevron, or zigzag, the embattled fret, the beak-head, the billet, and the nail-head⁹⁹. The roofs of the Anglo-Norman churches were often of timber, but there are various examples of stone groined roofs to be found in crypts, small churches, and in some of the cathedrals. They were formed with cross-springers, and sometimes additional ribs; but are much plainer than those of the Pointed style. The Anglo-Norman *Towers* were massive, square structures, rising to no great height above the roof of the buildings to which they were attached. The exterior of the walls was generally plain; the portals had sometimes figures sculptured in low relief over them. The west fronts were occasionally ornamented with series of small circular arches, arranged separately, or intersecting each other so as to form pointed arches at the intersectional crossings; this peculiar embellishment, of which the Priory of Castle Acre, Norfolk; St. Botolph's, at Colchester; Wenlock Abbey, Shropshire; Croyland Abbey, Lincolnshire; Malmesbury Abbey, Wiltshire; and other Norman buildings furnish examples, has been supposed, as antecedently stated, to have afforded the first idea of Pointed architecture, as an independent style.

Among the ecclesiastical edifices still remaining in this country, which exhibit specimens of Norman architecture, the following may be enumerated. The Cathedrals of Exeter, Norwich, Oxford, Peterborough, and Durham; the naves of Gloucester and Rochester, and the choirs of Canterbury and Worcester; the parish churches of St. John, Chester; St. German, Cornwall; Winborne and Sherborne, Dorsetshire; Romsey, Hampshire; Friendsbury, Barfreston, Patricksbourne, and St. Margaret's, Kent; Southwell, Nottinghamshire; Tickencote¹, Rutlandshire; Wen-

⁹⁹ For an explanation of these terms see the *Glossary*, or *Dictionary*, at the end of this work.

¹ "This Church, till within a few years, was one of the most valuable ancient remains in the kingdom; but it has been rebuilt, sufficiently near in its likeness to the original to deceive many, and so far from it as to render it not a copy but an imitation; yet it is still curious, and the interior of the chancel is original." Rickman's "Attempt," &c. p. 54. Second edition.

lock, Shropshire; Steyning and New Shoreham, Sussex; the Abbeyes of Tewkesbury, Gloucestershire, and Malmesbury, Wiltshire; St. Botolph's Priory, Colchester; and Castle-Acre Priory, Norfolk. But numerous others might be specified in almost every county in the kingdom.

POINTED ARCHITECTURE AND ITS VARIETIES.

In respect to the invention and adaptation of the *Pointed arch* to architectural purposes, and regarding the important consequences which sprung from it, in the formation of what has so long been improperly denominated the Gothic style, much has already been said in the preceding chapter, but it still remains to trace the period at which Pointed Architecture became *engrafted as a system* on Norman and Anglo-Norman buildings in this country. To ascertain that period with complete exactness is, perhaps, impossible; yet there is abundant reason to believe, that it was *not later than the commencement of King Stephen's reign, or about the year 1135.*

There are, however, divers instances of the *incidental* use of the Pointed arch in structures of an earlier date; and among these the Church of *St. Bartholomew*, near Smithfield, may be referred to as a specific example. In that edifice, which was founded by Rahere, about A.D. 1123, whom tradition reputes to have been minstrel, or court jester, to King Henry the First, Pointed arches are employed in the north and south sides of the intersection of the nave and transept. The cause for this is evident, for those sides of the tower being much narrower than the east and west divisions, which are formed by semicircular arches, it became necessary to carry the arches of the former to a point, in order to suit the oblong plan of the intersection, and, at the same time, make the upper mouldings and lines range in the corresponding members of the circular arches.

Corresponding examples might be adduced from many other buildings, but as those variations from the circular form were manifestly adapted to particular, local, or accidental purposes, they have only a partial bearing on the general question.

The Pointed style of architecture consists of several classes, to which various names have been given by different writers. In the following arrangement, those only have been adopted which appear best to characterize the varieties described.

First Division—Lancet Order of Pointed Architecture.

The Church of *Barfreston*, in Kent, which Grose, King, and many other writers, have incorrectly assigned to the Saxon times, is unquestionably an Anglo-Norman building, erected at the very beginning of the twelfth century. This is one of the earliest edifices which exhibits the infant dawn of *Pointed architecture*. In the exterior wall of the nave, on the south side, there are five small *lance-headed* recesses, and in that of the chancel, two small *trefoil-headed* windows. But what is yet more remarkable is the *circular* window in the eastern gable, which, however extraordinary it may appear, actually exhibits the incipient germs of those complex ramifications which, in after ages, became so peculiarly characteristic of the Pointed style².

In the reign of *Henry the First*, the massive character of Anglo-Norman architecture began to change in the forms of its mouldings, capitals, and ornaments. The trefoil and the quatrefoil leaves were introduced, as enrichments, upon the members between the columns and on the voussure of the arch, and those ornaments, so situated, continued to be prevalent till the reign of Edward the First, or even later. The chevron, or zigzag, the billet, embattled fret, cable, and other mouldings of Saxon and Norman character were progressively discontinued from the reign of King Stephen, till they were altogether disused soon after that of King John. These changes were produced by the gradual progress, and, at length, the final ascendancy of the Pointed architecture.

Were it possible to *authenticate* the very probable conjecture, that the *Abbey Church at Malmesbury* was rebuilt by that celebrated priest, warrior, and statesman, Roger Poore, Bishop of Sarum, we might then,

² See the description and pictorial details of this Church in the 4th volume of "The Architectural Antiquities," pp. 41—52.

with confidence, decidedly affix the introduction of the Pointed arch to the reign of Henry the First; but unfortunately we are not in possession of any *documentary* evidence to verify this event. The ruins, however, of that church present so many of the known characteristics of the age of that prelate, and the circumstances of his life are so accordant with the supposition, that were it not from a firm resolve to shun every approach to a controvertible hypothesis, there would be little hesitation in ascribing the building to his munificence. The great arches of the nave spring from very massive Norman columns, but are all *pointed*; whilst those of the triforium, or arcade, immediately over them, consist, in each division, of four small *semicircular* arches ranging beneath a sweeping elliptical one, ornamented with the zigzag, or chevron moulding. The label, or water-table, over the archivolt of the large pointed arches is ornamented with the billet moulding, and terminated by heads of griffins or snakes³.

The next Edifice in point of time, in which the Pointed arch exhibits a still more matured progress, and the erection of which there is much reason to believe was contemporary with the accession of King Stephen, if not even antecedent to it, is the church of *Buildwas Abbey*, in Shropshire. That structure is supposed to have been founded by Roger de Clinton, Bishop of Chester, in 1135, which is the date assigned to it in the Chronicle of Peterborough, and that prelate certainly endowed the establishment here with his village of Buildwas and other lands, prior to the year 1138; but unfortunately his grant of endowment is without a date. The charter of confirmation, however, given by King Stephen, in his third year, (and which is now in the Cottonian Library) expressly refers to the *Church* of St. Chadd, at Buildwas, and there can be no doubt of the ruins still remaining having constituted a part of that identical building. There, as at Malmesbury, the great arches of the nave rise from massive Norman columns, and are all decidedly pointed; as are those, also, which support

³ Vide "Architectural Antiquities," vol. i. U—Z. See also an engraving of the above in a subsequent part of this volume.

the tower: but the windows of the clerestory, as well as those at the west and east ends have semicircular arches. Several other parts of the ruins shew an intermixture of both styles; but the ascendancy of the Pointed order is so complete, that if there be no undiscovered error in the assigned period of its erection, the opinion of Dr. Milner, in respect to the church of *St. Cross* furnishing the original idea of the pointed style of architecture is wholly untenable⁴.

It is to this age, however, that the engrafting of the Pointed upon the Anglo-Norman style must unquestionably be assigned, and there can be little doubt that the churches both of Buildwas and *St. Cross* were in progress at the same period, for Bishop Lowth, "who had examined the archives of the latter foundation," states that Henry de Blois erected the church of *St. Cross* in 1136, and that date exactly accords with the testimony of Rudborne, the monk of Winchester⁵. About the same time, indeed, other buildings were in progress, the remains of which display an intermixture of Anglo-Norman and early Pointed architecture similar to those above described. The ruins of *Lanthony Abbey*, in Gloucestershire, may be referred to as a particular example; for in that building, as in Buildwas Abbey, all the arches of the nave have the lancet point, whilst the walls above them are pierced with round-headed windows, ornamented with the chevron and other characteristics of the circular style⁶.

Another very curious instance of this intermixture of styles is presented in the west front of the *Priory Church of Dunstable*, in Bedfordshire. That Priory was founded by King Henry the First, some time prior to his decease, in December, 1135, yet posterior to 1131, as we know from the foundation charter, one of the subscribing witnesses being Robert, Bishop of Hereford, who was not advanced to the episcopal dignity till the last-

⁴ See the account, by the Rev. J. Blakeway and the Rev. Hugh Owen, and plates of Buildwas Abbey, in "The Architectural Antiquities," vol. iv. pp. 65—76.

⁵ "Hoc anno, (1136) Henricus Wyntoniensis Episcopus incœpit facere domos de Wulvesey et alias in maneriis pertinentibus ad episcopatum Wintoniæ, et similiter Hospitale Sanctæ Crucis juxta Wyntoniam."—Rudborne, "Historia Major."

⁶ Lanthony Abbey, according to Dugdale's evidences, was founded in the year 1136.

mentioned year. It is very probable, however, that the Priory buildings were in progress before that period, as King Henry had already erected a palace at Dunstaple, where in the year 1123, at "Christmas tide," as appears from the Saxon Chronicle⁷, he received an embassy from the Earl of Anjou; and afterwards went to Woodstock, with his bishops and his whole court. Views and details of this front have been inserted in the first volume of the "Architectural Antiquities," and from them the extreme singularity of the design will be fully apparent⁸. The lower half, which has all the appearance of being coeval with the original establishment of the priory, has two entrances, one of which opens from a very large and deeply-recessed *circular* archway, highly enriched with boldly-projecting mouldings, sculptured in the Anglo-Norman style and character: the other arch, which, likewise, is deeply recessed, and of considerable size, (though of inferior dimensions to the former entrance) is (rather acutely) *pointed*, and its mouldings are of a more simple kind. Immediately over the lesser arch is a range of seven or eight lance-headed shallow niches, separated from each other by a slender column. Between the two entrances, also, there is another extraordinary feature introduced as a facing adornment; namely, a Pointed arch, having under it three or four interlaced semicircular arches, or arches intersecting each other, the columns of which have long been broken away.

A rapid advance in the Pointed style took place in the reign of *Henry the Second*, as exemplified in the Choir, Trinity Chapel, and Becket's Crown, of *Canterbury Cathedral*. From the particular account of the progress of the work given by Gervase, the monk, it is evident that those parts of the fabric were chiefly erected between the years 1175 and 1184. We are, therefore, fully warranted to affirm that the *Pointed style* was established upon *systematic principles*, as a distinct branch of architecture, as *early*, at least, as the above period. Admitting even, as presumed by Milner, that the intersecting arches of St. Cross, near Winchester, had been pierced as windows, on its erection by Henry de Blois in the beginning of King

⁷ Vide Ingram's translation, anno 1123, p. 343.

⁸ Vide Vol. I. sheet C, with plates.

Stephen's reign, still there is no reason to believe that William de Sens, and William, his English successor, the architects of Canterbury Cathedral, were indebted to that circumstance for the systematic introduction into their work, not only of regular *Pointed arches*, but also of *pointed-arch vaulting*;—since the latter appropriation manifests such an absolute knowledge of the geometrical principles of the art, as could not have been obtained without some practice, or much scientific study⁹.

The manner in which the re-erection of the choir and other parts of the cathedral was carried on, is thus distinctly detailed by Gervase.—“After the fire almost all the whole choir was taken down, and was changed into a new and more magnificent form. I will now relate what is the difference. The form of the pillars, both old and new, is the same, and the thickness the same, but the height is different; for the new pillars are lengthened almost twelve feet. In the old capitals the workmanship was plain, in the new the sculpture is excellent. There was no marble column, here are many. There, in the circuit without the wall, the vaults are plain; here they are arched and studded. There the wall, ranged on pillars, separated the crosses from the choir; but here without any interval the crosses divided from the choir seem to meet in one key, fixed in the midst of the great arch which rests on the four principal pillars. There was a wooden ceiling, adorned with excellent painting; here an arch, neatly formed, of light sand-stone. There was one balustrade; here are two in the choir, and one in the aisle of the church.—But it should be known, that the new building is as much higher than the old, as the upper windows, both of the body of the choir and its aisle, exceed in height the middle arcade.”

Speaking of the construction of the “Chapel of the Holy Trinity,” Gervase states, that, in the sixth year after the fire, “the foundation being laid of stone and mortar, eight pillars of the new undercroft, [or crypt] with

⁹ That the pointed arch did not originate from the “*prior* practice of vaulting,” as conjectured by the late Mr. Barry and by Mr. Saunders, (see ante, Chap. i. p. 83) may be inferred from this very church, which the latter gentleman has adduced in support of his argument; for the pointed arch must have been employed to sustain the triforium of the choir long before the vaulting was commenced.

their capitals, were finished; and the architect prudently opened an entrance from the old undercroft to the new one. In the seventh year the new undercroft, elegant enough, was finished, and upon it the outer walls of the aisles, as high as the marble capitals; but the architect neither could nor would turn the windows on account of the approaching rains, nor place the inner pillars. In the eighth year, the architect placed eight inner pillars, and turned the arches, with the vault, and the windows, circularly. He raised also the tower as high as the bases of the upper windows under the arch. The ninth year, the work was suspended for want of money. In the tenth year, the upper windows of the tower were finished, with the arch upon the pillars; also the upper and lower balustrade, with the windows and the larger arch; the upper roof, too, where the cross is raised, and the roof of the aisles, as far as the laying of the lead: the tower, also, was all covered in, and many other things done this year¹⁰."

The next building, of the date of which we are certain, and in which the intermingled Anglo-Norman and early Pointed styles are obvious to every one, is the circular part of the *Inner Temple Church* in London. That edifice was dedicated by Heraclius, the Patriarch of Jerusalem, in the year 1185, whilst on a mission in this country to engage Henry II. in the wars of the Holy Land. The western entrance is by a deeply-recessed semicircular arch, ornamented with several ranges of mouldings, chevron-wise, toothed, indented, &c.; and the interior walls, both of the ground story and the superstructure, are each surrounded by a range of intersecting semicircular arches. Most of the other parts are decidedly in the Pointed style, though intermixed with Norman characteristics. There is a circular area, bounded by six clustered columns, from which spring as many acutely pointed arches, supporting the superstructure. The columns are banded, and the capitals terminate in a kind of square impost: the groining is formed by cross-springers only; each compartment centring in a sculptured boss, or keystone. To the round part, eastward, is attached a

¹⁰ Engraved plans, elevations, and views of these works are given in "The History and Antiquities of Canterbury Cathedral," 4to. 1821.

much larger oblong division, which is wholly in the early Pointed style, and one of the purest examples now extant. This probably was the re-edified building, which, according to Stow, was dedicated in 1240, and, consequently, must be assigned to *Henry the Third's* reign. The supporting clustered columns are extremely light, and the groining plain and simple¹¹.

Milner, speaking of the rebuilding in the Pointed style, of the eastern part of Canterbury Cathedral, as detailed above, remarks, that "the style thus adopted in the first Metropolitica Church of this kingdom was followed in the Suffragan Cathedrals, as soon as any of them stood in need of rebuilding or repairing."—"Lincoln," he continues, "led the way, about the year 1195, under the direction of the illustrious St. Hugh, who undertook the whole of this vast cathedral, and who was so intent upon the work, that he carried stones and mortar on his own shoulder for the use of the masons¹²."

Bishop Hugh died in the year 1200, but so much progress was made in the work, that he has been considered as its principal builder, although the nave was not completed till the episcopacy of Robert Grostete, about fifty years afterwards. The choir and eastern parts have been rebuilt, but the nave and transepts still exhibit a very fine example of the early or lancet order of the Pointed style. In the west end the work is blended with the original front erected by the Norman prelate, Remigius.

Whilst Lincoln Cathedral was in progress, the rebuilding of that at *Winchester* was undertaken by Bishop Godfrey de Lucy, in 1202, in the style thus newly introduced. "This extensive work," says Milner, "still remains, and is remarkable for its long, narrow arches, pointed like a lancet, its slender detached pillars of Purbeck or Petworth marble, its quatrefoil mouldings, and light, though simple groining. And whereas it was usual, for the sake of ornament and also of use, when a window was wanted, to place two of these narrow arches together under one larger

¹¹ See the description, with plans, sections, &c. of this very curious Church in the "Architectural Antiquities," vol. ii.; and in "Illustrations of the Public Buildings of London," vol. i.

¹² "Treatise on Ecclesiastical Architecture," p. 97; from Matthew Paris, ab anno 1200.

arch, and being thus placed, there occurred a vacant place between their heads, within which, about this period, a trefoil, quatrefoil, or cinquefoil, was gracefully introduced to fill it up¹³."

There are few edifices better calculated to display the transition from the Norman to the Pointed style than *Durham Cathedral*, which was rebuilt in the reigns of William Rufus and Henry the First, by the Bishops William de Carilepho and Ranulph Flambard. The following particulars concerning it are derived from the Account published by the Society of Antiquaries in 1801.

This edifice "was of the form universally adopted by the Norman architects; a long cross, with two turrets at the west end, and between them a large and richly ornamented arched door of entrance: the eastern end probably terminated in a semicircular form, as the lines of union of the original work with the Chapel of the Nine Altars strongly indicate. The side aisles, both of the nave and choir, were vaulted with semicircular arches, groined, and the ribs of the groins carved; but the nave and choir were open to the timber roof.—

"The first addition to the original church, is the Galilee, or western chapel, built by Bishop Hugh Pudsey, who governed this church from 1153 to 1195. This, though arched in semicircles, yet has in its columns much of the lightness of the Pointed style. The vaulting of the nave exhibits the next step in the change of style. This was the work of Prior Thomas Melsonby, under the auspices of Bishop Poore, who had already, at Salisbury, given a splendid proof of his taste in architecture. The Norman zigzag ornament is used along the ribs of the groins, although the whole vault is pointed."—The chapel of the Nine Altars, in a style resembling that of Salisbury Cathedral, but more ornamented, is supposed to have been begun by Prior Melsonby; and the works in this style were "certainly finished" by Richard Hotoun, who became Prior in 1290. The Church, thus completed, "as to its internal appearance, was nearly in the state we

¹³ "Treatise on Ecclesiastical Architecture," p. 99. In my own "History, &c. of Winchester Cathedral," a full account is given of all the curious varieties which occur in the architecture of that interesting edifice.

now see it, and in its eastern part exhibits as beautiful a specimen of the early Pointed style as any in the kingdom."

The reign of *Henry the Third* was that during which the first division, or order, of the Pointed style attained to its highest perfection, as exemplified in the *Cathedral of Salisbury*, and in the eastern part of the *Abbey Church at Westminster*. The latter building was commenced whilst the former was in progress, and it evidently displays an improved state of the art, as well as a better conception of the advantages of which it was susceptible, in regard to forms, proportions, decorations, and workmanship.

Salisbury Cathedral was begun by Bishop Richard Poore in the year 1220, and was progressively carried on during the prelacies of Robert Bingham, William de York, and Egidius de Bridport, by the latter of whom it was completed in the year 1258. Bentham, speaking of this structure, says, "It has this advantage of all others, namely, that the whole plan was laid out at once, and regularly pursued throughout the whole course of its building, in the same style, to its finishing; whence arise that uniformity, symmetry, and regular proportion observable in all parts, and not to be found in any other of our Cathedral Churches, which having been all originally built with circular arches and heavy pillars, and most of them afterwards renewed, in part or in whole, at different times, and under all the changes and variety of modes that have prevailed since the first introduction of pointed arches, now want that regularity and sameness of style so necessary to constitute an entire and perfect building¹⁴."

In Salisbury Cathedral, the short massive Norman column, and expansive semicircular arch were entirely superseded by the tall clustered shaft, and narrow lance-headed arches, excepting in those of the body of the edifice, which nearly approach to the triangle. The groining is of the most simple form, being merely a single intersection over each compartment (centering in a foliated boss, or knot), and an intervening rib. In the *triforium*, a sweeping elliptical arch incloses two double pointed ones, the smaller arches having cinquefoil heads: the vacant space below the point

¹⁴ "History of Ely Cathedral," p. 38, vol. i. second edit. 1812.

of each double pointed arch is pierced with a quatrefoil, and that under the segment arch with a rosette of eight leaves. The windows of the upper story are each formed by three lancet divisions, the middle one being considerably higher than the others; an arrangement and mode of construction that became very prevalent in buildings of that age. It must be noticed, that the light shafts which surround the columns of the nave and choir are completely *detached*, of a different kind of marble, and are not, as in most of those in other Cathedrals, wrought out of the columns themselves. The upper part of the tower and lofty spire of this edifice are of later date, yet both in design and ornament they very admirably combine with the general style of the fabric of the cathedral¹⁵.

Before entering into any detail of the Abbey Church at Westminster, it will be expedient to advert to the nave of *Wells Cathedral*, the primitive simplicity of which, as an early example of the first order of Pointed architecture, deserves the most attentive consideration.

From the account given by the Canon of Wells, and published in Wharton's "*Anglia Sacra*," it appears that Bishop Robert, who *nominally* united the Sees of Bath and Wells (circa 1139) *substantially repaired* the church of Wells, the ruins of which, in many places, threatened destruction, and dedicated it anew, in the presence of the Bishops of Sarum, Worcester, and Hereford. In what year this re-dedication took place is not mentioned, but it must have been prior to 1165, or 1166, in one of which years Bishop Robert died.

Now, on examining the nave and ground plan of that cathedral, it will be seen that, "from the west end to the third column on each side of the choir, there is a regular and nearly a symmetrical correspondency in the thickness of the walls and forms of the buttresses; and that in both respects they partake far more of the massive solidity and heaviness of the Norman architecture than we are accustomed to meet with in churches constructed on the Pointed system. The buttresses, comparatively, are

¹⁵ The architectural characteristics of this building are particularly illustrated and described in "*the Cathedral Antiquities*." "*History, &c. of Salisbury Cathedral*," 4to. 1814.

of small projection; there are no arched (or flying) buttresses; and the members and ornaments of the windows, which are of contracted dimensions, are far more simple than in any other of our Cathedrals where the same style is prevalent. All the side windows, indeed, both of the nave and transept (except two windows in the latter, which have evidently been altered) consist of two principal lights only, separated by a single mullion, and the tracery is extremely plain. It is remarkable, also, that the great west window, as it is denominated, is in fact composed of three *distinct* lancet-shaped divisions, separated, not by mullions, but by piers of masonry, which are nearly equal in breadth to the apertures themselves¹⁶. The simplicity and plainness of the groining of the nave and transept furnish additional evidence of the first period of the Pointed style, whilst the whole of the north porch indicates a time immediately antecedent, and in which both styles were intermixed¹⁷.

From the circumstances stated as to the character of the architecture, as well as from the *re-dedication* by Bishop Robert, which evidently implies a renovation of the building, there could be little hesitation in ascribing the above work to that prelate, if we had not the strong additional information, from the Canon of Wells, that Bishop Joceline de Welles rebuilt the cathedral "when deformed with ruins, and almost level with the ground"¹⁸. Bishop Godwin, who had a full opportunity to consult the archives of this See, whilst his father held the prelacy, which was from 1584 to 1590, expressly states, that Joceline, after pulling down "all the west end, built it anew from the very foundation, and hallowed, or dedicated it, October 23, 1239"¹⁹. In his Latin work, "*De Præsulibus*," he further states that this bishop took down the greatest part of the church, from the presbytery westward, and rebuilt it on a more spacious and beautiful plan with hewn stone curiously sculptured, so as to produce a very noble effect²⁰. It results, therefore, from this testimony, that the

¹⁶ Vide "*History, &c. of Wells Cathedral*," 4to. 1825, p. 77.

¹⁷ Ibid. p. 88.

¹⁸ "*Jocelinus*," &c. "*ipsamque Wellensem Ecclesiam vetustatis ruinis enormiter deformatum prostravit, et à pavimentis erexit dedicavitque.*"—"*Anglia Sacra*," pars i. p. 564.

¹⁹ "*Catalogue of English Bishops*," p. 366. — ²⁰ "*De Præsulibus*," p. 371, edit. 1743.

nave of Wells was rebuilt whilst Salisbury Cathedral was in progress, and thus presents us with a contemporary example of the early Pointed style.

The last fabric that it will be necessary to mention, in this division of the subject, is the *Abbey Church at Westminster*, which from its eastern extremity to the entrance of the nave was entirely rebuilt by Henry the Third and Edward the First; but from thence to the west end is the work of subsequent periods. It furnishes examples, therefore, both of the first and second orders of the Pointed style, but considered as a whole may with greater propriety be referred rather to the second than to the first class. It was at this era that the simplicity of Pointed architecture, as exhibited in Wells and Salisbury Cathedrals, was destined to assume a new character, and it became more graceful in its proportions, more ornamental in its details, more scientific in its principles, and more light and impressive in its effects, than at any former period; though still considerably removed from that airy and aspiring elegance which distinguished its progress through the two following centuries.

The east end of the Abbey Church is now terminated by the monumental chapel of Henry the Seventh, which was erected between the years 1503 and 1512, partly upon the site of the ancient Lady chapel, which had been founded by Henry the Third, in 1220, when a youth only of thirteen years of age. In 1245, he commenced the rebuilding of the church itself, as we learn from Matthew Paris, who under that date says,—“The king, in the same year, commanded that the Church of St. Peter, at Westminster, should be enlarged, and the tower with the eastern part overthrown, to be built anew and more handsome, at his own charge, and fitted to the residue, or western part²¹. The work was pursued at a vast expense for that age, insomuch that nearly thirty thousand pounds had been expended, as appears from a Latin document still among the archives of the dean and chapter, within sixteen years after its commencement, and long before the building was sufficiently completed for divine service, for which it was first opened on the 13th of October, 1269.

²¹ “Eodem anno Rex—Ecclesiam Sancti Petri Westmonasteriensem jussit ampliari, et dirutis, cum turri, muris partis orientalis, præcepit novos videlicet decentiores suis sumptibus construi, et residuo, videlicet occidentali parti, coaptari.”—Hist. p. 661.

At that time the eastern parts, with the transept and a portion of the choir appear to have been completed, nearly as they now remain, except the great Catherine-wheel, Rose, or Marygold windows, (for all those appellations have been used to designate them) at the ends of the transept, which there is full cause to believe were enlarged to their present dimensions at a far subsequent period.

The work of Henry the Third's time can be readily distinguished from that of his son and successor, Edward, not only by the different proportions of the sustaining arches, but likewise by many variations in the details and ornaments²². Henry's building terminated westward, with the first arch beyond the cross or intersection of the nave and transept, and it is a remarkable fact that the two sides of that arch were wrought from curves struck from different centres, although meeting in the same point.

There is also a considerable difference in the great columns of the two reigns: those of Henry's time have small shafts, generally four in number, surrounding each, which, except at their bases and capitals, are completely *detached* from the pier itself, but in the subsequent work the smaller shafts, increased to eight, are not entirely detached, but are wrought out of the main columns. In the bases and capitals of Edward's reign there is less simplicity than in those of Henry's time, the circular being quitted for the octagonal form; the mouldings are more numerous, and at the springing of the great arches, small sculptured heads are introduced between the ascending shafts above the capitals.

It must be remarked that, in comparison with prior buildings, the windows at Westminster, of Henry's reign, are much larger and better proportioned than those of preceding times, and the masonry is of a superior kind. Each large window is separated into two lance-headed divisions by a single mullion, over which, in the head of the arch, is a

²² In the work of Edward's reign, the shafts which surround the great columns are not encircled by bands or fillets, of stone, like those of his predecessor, but every alternate shaft has a metal cap introduced instead, at the same height as the fillets. The sculptured rosettes, and other ornamental work, on the facing of the wall, at the sides, and over the great arches, is also considerably varied from Henry's work.

circular light, pierced into a six-fold arrangement, and round its edge are small triangular lights, occupying the vacancies between the exterior of the circle and the main arch. Milner, speaking of this church, judiciously remarks, that, "the arches and windows of the transept being placed in regular rows above and near each other, present the idea of those immense mullioned windows, which afterwards came into fashion²³," and added so peculiarly to the beauties of Pointed architecture.

In the second division of the west aisle of the north transept of the Abbey Church there is a very remarkable example of a window, which, as in all probability it was the first of its kind, deserves peculiar notice. This is the window opening to the triforium, or vaultings, which is inscribed within the exterior lines of a *spherical* equilateral triangle. By thus curving the base line, a considerable increase in the diameter of the circle has been obtained, and the small triangular lights in the outer angles are all of a corresponding size. Just withinside the circle are eight smaller triangular lights, formed by the tracery that distributes the inner part into a sort of rose-pattern of eight leaves²⁴.

In taking a retrospective view of what has been stated in this chapter, of the rise and progress of the Pointed style, we may distinctly remark that, after its introduction in the single arch, nearly ninety or one hundred years elapsed before it obtained a complete ascendancy over its circular rival. Even in Salisbury Cathedral, which, although commenced in 1220, was not finished till 1258, a practised and discriminating eye may easily trace a resemblance in many of the details to those of the former period. For instance, many of the interior arches are sculptured with a sort of duplex zig-zag, or dog-tooth ornament, and similar adornments are carried

²³ "Treatise on Ecclesiastical Architecture," p. 102.—The accuracy of Dr. Milner's observation may be verified by referring to Brayley and Neale's "History and Antiquities of Westminster Abbey," Plate xxxiii., which exhibits an elevation and section of the south transept. The same work includes a complete analysis, both graphical and descriptive, of the entire architectural characteristics of the Abbey Church.

²⁴ In the subsequent work of the nave and its aisles, a series of the above windows was introduced; and some examples of similar windows may be seen in Lichfield Cathedral, and a few other buildings, but they are not numerous.

round the windows and arcade arches of the west front. Generally speaking, also, the windows at Salisbury, when compared with cathedral churches of a later date, are small, and almost devoid of tracery: the great west window is altogether without it, (being in that respect similar to Wells) but the pierced quatrefoils and smaller lights in the heads of the windows of the contiguous ailes and triforium display the early dawnings of that essential and elegant accompaniment to the latter periods of Pointed architecture.—For a considerable period both the circular and the pointed forms were intermingled in the same building, and it was only by a slow and gradual progression, that our architects became sufficiently conversant in the new order to exalt it into pre-eminence: probably, also, it required some time before the public mind could be brought to feel and relish its superiority; but when once those advantages were obtained there was no reversion to the former system, and in the course of the succeeding century the Pointed style obtained its greatest improvements.

The *Chapter House* at Westminster affords a fine example of the increasing lightness and richness of ornament which were now gradually raising the Pointed style to its highest eminence. In the summary account of the erection of the Abbey Church by Henry the Third, given by Matthew of Westminster under the date 1250 (but evidently referring to different periods of his reign) the historian assigns the Chapter house to that sovereign. After mentioning that Henry rebuilt the church, made the shrine of St. Edward, and bestowed precious vessels, silken hangings, &c. he adds, “*ædificavitque dominus Rex Capitulum incomparabile.*” This edifice, like that of Salisbury, and many others, is octagonal in its form; on the east and south sides, or those opposite to its junction with the transept and cloisters, the walls are sustained by immense projecting buttresses, which are united to the superstructure by flying arches, or cross springers, of considerable span. The groining of the crypt, which is designed on a simple but ingenious plan, is of excellent masonry. Originally there was a vast window, pointed, and of good proportions, on each of the open sides of the octagon, and those were, unquestionably, occupied by mullions and tracery-work, but they are now partly built up, and have

lesser windows introduced within them. The interior has been appropriated to the reception of crown records (chiefly of the exchequer) for between two and three centuries, and from the presses and papers which crowd it and mask the walls, its antient state can only be partially ascertained. It is very lofty, and had formerly a groined vaulting, concentrating in a central column, upon which the springers still remain; but the vaulting itself has been long destroyed, and a modern roof substituted. The column is light and elegant in appearance, from being surrounded by eight small shafts, encircled by two equidistant bands, and having capitals ornamented with excellently sculptured foliage. The walls, as far as can be seen through the intervals between the presses, &c. are surrounded by two distinct tiers of trefoil-headed arches springing from small columns. The lower tier, on the east side, rises from a basement seat, and the wall immediately behind is beautifully gilt and painted in *oil*²⁵, on an absorbent ground, with a series of Angels apparently receiving the Good and Faithful into the celestial regions, and rewarding them with crowns of glory: the wings of the Angels are partly expanded, and the feathers are inscribed with scriptural texts, closely written in black letter.—But one of the most extraordinary features of this building is the elaborately-adorned entrance from the cloisters, which in point of sculptural decoration is altogether of as rich and florid a character as any that became prevalent in subsequent ages, though the whole is now in a most shameful state of mutilation. It occupies one division of the cloisters, and in its general design exhibits two obtuse-headed arches, uniting in a middle pier, and ranging under a large and gracefully pointed arch, which springs from three columns on each side. The inner mouldings of the small arches, from the ground to the apex, are ornamented with boldly-sculptured foliage in branches and leaves, and the weatherings, or drip stones, rise from corbel heads. Over the point of each arch is a bracket pedestal, on which stand the headless and otherwise broken figures of two angels; and between them, on a larger

²⁵ This early use of *oil*, as well as in another instance in the Abbey Church, namely, the tomb of Sebert, may be adduced in proof (among numerous others which might be pointed out) of the fallacy of the commonly-received opinion of John Van Eyck having been the inventor of oil-painting.

bracket, having a stem of elegantly-wrought foliage, has been another statue, most probably, of Christ the Saviour; but this has been removed time immemorially. The wall or background was sculptured with flowing wreaths of rich foliage, apparently of the vine. The mouldings of the main arch consist, principally, of a two-fold range, the innermost comprehending elegant foliage in circular scrolls, deeply undercut. The outer range consists of a series of ten small human figures on each side, sitting in niches, partly formed by a continued branch of wavy foliage that seems to spring from the body of the lowermost figure; which was intended for Jesse, the father of David, (the latter being distinguished by his harp, and placed in the second niche) and thus meant to typify the springing of Christ from the root of Jesse.

In thus tracing the progress of Pointed architecture from the time of its systematic introduction into our ecclesiastical edifices until the reign of Edward the First, those buildings only have been particularly noticed of which the dates are known either with complete certainty, or tolerable exactness; and which, therefore, may be regarded as criteria for enabling us to judge of the relative age of other structures. Among those which may be enumerated as furnishing examples, (in part) of a corresponding class, are the cathedrals of Worcester, Chichester, Ely²⁶, Carlisle, Lichfield, Llandaff, and Peterborough; the abbeys of Fountains, Kirkstall, Rivaulx, and Tintern; Beverley Minster; the churches of Whitby in Yorkshire, Ashbourne in Derbyshire, Hythe in Kent, Ketton in Rutlandshire, and the chapter houses of Salisbury and Exeter.

²⁶ The interior of the great tower at the west end of this cathedral, which was erected by Bishop Ridel between the years 1174 and 1189, is surrounded by several tiers of arches, both trefoil-headed, and rather obtusely pointed; these are supported by clustered, and by duplicated (detached) columns, which, as seen from below, produce a fine effect. In the square heads and flutings of the capitals the Anglo-Norman style is observed. The antient part of the presbytery, which was built by Bishop Northwald between the years 1235 and 1252, presents an excellent specimen of that era of the Pointed style, but with considerable variations both from Salisbury and from Westminster. The Galilee is another portion of the same edifice generally assigned to Bishop Eustachius, who died in 1215.

The space of time included by the first period may, in general terms, be stated at one hundred and forty years, or from the commencement of King Stephen's reign until that of Edward the First; and thus comprising the intermediate reigns of Henry the Second, Richard Cœur de Lion, John Lackland, and Henry the Third.

Second Division of the Pointed Style.

In tracing the progress of Pointed architecture, it would be desirable that each of its divisions should be included under a scientific and distinctive denomination, but this seems impossible to be done in regard to the *Second Order*, for not a single phrase has hitherto been applied to it, but what is liable to strong objections; and none more so, perhaps, than '*Pure Gothic*,' and '*Decorated English*,' both which have been very frequently used to characterize buildings of the period and class now intended to be described²⁷. That period will comprehend about one hundred and five years, or from the accession of Edward the First till that of Richard the Second, and thus include the long reign of Edward the Third; during which, perhaps, for grace, and elegance of proportion, for richness of decoration without exuberancy, and for scientific skilfulness of execution, the Pointed style received its greatest improvements²⁸. Were the subject, indeed, to be limited to the time of that monarch, there could be no impropriety in naming this division the *Triangular-arched* order, as the form of the arch which was then principally in vogue admitted of an equilateral triangle being precisely inscribed between the crowning point of the arch, and its points of springing at the imposts.

²⁷ *Pure Gothic* savours so much of absolute nonsense that it requires no argument to determine its absurdity, and the term *Decorated English* is almost equally inappropriate, as it would apply to nearly all the principal buildings in the Pointed style from the latter part of Henry the Third's reign till the final disuse, or extinction of the order in Bath Abbey church during that of James the First.

²⁸ Although the above reigns have been chosen as marking the limits of the commencement and termination of the second division of Pointed architecture, it is impossible, in the absence of original documentary evidence, precisely to ascertain the exact eras, but the dates given will enable us to approximate to the truth, as nearly perhaps as the subject will admit.

The remarks of Dr. Milner on this division of the Pointed style are extremely apposite; except perhaps, that at the outset, he limits its improvement too immediately to the time of Edward the First instead of extending it through the two following reigns.—“During the reign of our first Edward,” says that writer, “the architecture of this country, through the genius, industry, and piety of its architects, and artists, acquired a new character, or rather transformed itself into a new order of the Pointed style. The first feature of this was the general adoption of the well-proportioned and well-formed aspiring arch. The pointed arches, which had hitherto been constructed, though sometimes accidentally graceful and perfect, were almost always too narrow, too sharp in the point, and ungracefully turned, as appears, amongst other instances, in the windows of the nave of Winchester, and in the old parts of Lichfield Cathedral; but those of the present period were universally well turned and duly proportioned: they were also invariably adorned with one or more cusps, on each side of the head, so as to form trefoils, cinquefoils, &c. as also with new invented and highly finished mouldings. The pediments raised over these, and other arches, were universally purfled; that is to say, adorned with the representation of foliage along the jambs, called crockets. Pinnacles, which had hitherto been rare and quite plain, were now placed at the sides of almost every arch, and on the top of every buttress, being invariably purfled, and ornamented with an elegant flower, called a finial. A pinnacle of a larger size being placed on the square tower of former times, as was the case at Salisbury, and elsewhere, became a Spire. That bold feature of this style, the flying buttress, for supporting the upper walls of the nave, which had hitherto, for the most part, been concealed within the roof of the side aisles, was now brought to view, with suitable dressings, as an ornament. The window no longer consisted of an arch divided by a mullion or two, and surmounted with a single or triple circle, or quatrefoil, but was now portioned out by mullions and transoms, or cross bars, into four, five, six, and sometimes into nine bays, or days, as the separate lights of a window were called; and their heads were diversified by tracery work into a variety of architectural designs, and particularly into the form

of flowers.—The plain niches of the thirteenth century, early in the fourteenth became gorgeous tabernacles—these tabernacles, as well as various other parts of the sacred edifice, were filled with statuary, which frequently exhibited equal spirit in the design and art in the execution. Finally, the ribs supporting the groined ceilings were no longer simple intersecting arches, but they branched out in tracery work of various devices, still more rich and elegant than that in the larger windows; and wherever these ribs met, they were tied together by an architectural knot, called a boss or orb, which generally exhibited some instructive device²⁹.”

The works at Westminster Abbey, as already stated, were carried on by Edward the First, on the same plan as those of his predecessor, except as to the minor details; and as the successive abbots, by whom the interior was, at length, completed (in the reign of Henry VII.) continued the building on the same system, the whole church may be said to belong to the first, rather than to the second class of Pointed architecture. The vaulting, however, partakes most of the second style, for additional groins were introduced, and the bosses, or key-stones, were both of a larger scantling, and more elaborately sculptured than those which had previously been in fashion. The buttresses of the nave also must be regarded as belonging to the second class, as they are not only ornamented with panelling, but likewise with crocketed pinnacles, and niches for statues³⁰.

Before closing our remarks upon this edifice, and as being strictly within the scope of these illustrations, it will be expedient to advert to the complete change which the introduction and spread of the Pointed style effected in the form and composition of our *Sepulchral Memorials*. Instead of the plain sarcophagus, or coffin-shaped tomb, with little detail of sculp-

²⁹ “Treatise on Ecclesiastical Architecture,” p. 103—107.—“It is proper to observe that the pediments or canopies, which, during the reign of the two first Edwards, and the early part of Edward the Third’s reign, rose straight upwards, like the sides of an equilateral triangle, begun, towards the end of the latter reign, to humour the sweeping curve of the arches they covered, which reduced their excessive height and added to their gracefulness.” Ibid.

³⁰ On the north side, four full-length statues are now remaining, but they are not of earlier date than James the First’s reign; the lord keeper Williams having been at the expense of erecting them.

ture beyond what was bestowed upon the mere effigy, the monuments of our princes, nobles, and chief ecclesiastics assumed an architectural character, and gradually became more and more elaborate, till at length, from the simple arch, with vine or oaken foliage surrounding its contour, it expanded into the shrine-like and gorgeous chapel of Henry the Seventh.

The *Tombs* of the Countess Aveline, who died in 1274, or 1275,—of Queen Eleanor, who died in 1290, or 1291,—of Edmund Crouchback, Earl of Lancaster, (the husband of Aveline and next brother to Edward) who died either in 1296, or shortly after,—and of Aymer de Valence, who was killed in France in 1323, furnish us with very curious examples of the progressive augmentation in richness of decoration and scientific design, which distinguished the reigns of the first and second Edwards in regard to monumental sculpture. These tombs, which adjoin each other on the north side of the presbytery, at Westminster Abbey, (except that of Queen Eleanor, which is in the royal chapel of Saint Edward the Confessor), are now in a most lamentable state of deterioration when compared with what we know, must, in their original state, have constituted very distinguished elegance. They are unquestionably the productions of native artists, and are altogether different, as well in design as composition, from those of Edward the Confessor, and Henry the Third, in the same church, the sides of which are covered with mosaic work in the Italian manner.

Aveline's monument, which in all probability was erected soon after her decease, is one of the earliest specimens of the new style. It consists of an altar-tomb, or sarcophagus, surmounted by a lofty pyramidical canopy, under which, on the tomb, is a cumbent figure of the countess, her head resting on two small cushions, supported by angels, draped: the sarcophagus, in front, is separated into six compartments, by small graduated buttresses, enriched with crockets and finials, and in each compartment is a small male figure standing within a trefoil-headed recess, or niche, under an angular coping, or pediment, ornamented like the buttresses. Within the angle, over each recess, is a circle enclosing a quatrefoil.—The surmounting canopy is supported on each side by a pier buttress, sculptured with panelled arches, &c. and large crockets of oak leaves, inter-

mixed with double acorns, are carried up the exterior edges of the pediment; which, as appears from a print in Sandford's "Genealogical History," was formerly crowned by a finial group of similar foliage,—but the upper part of this monument has long been destroyed. In the recessed part, or tympanum of the pyramid, is a larger compartment formed by convex mouldings, composed of the greater portions of three circles, conjoined in point, within which are some indistinct traces of an historical painting, which Sir Joseph Ayloffe, who described it when in a more perfect state, supposed to have represented the Apotheosis, or Assumption of the Countess. The under part of the pyramid is formed into a gracefully-pointed arch (springing from a small column at each angle, and having its architrave studded with roses) within which is a kind of trefoil arch, rising from the outer capitals of the clustered shafts that sustain the archivolt, the fluted ribs, or groins, of which concentrate in a key-stone, or boss, ornamented with a two-fold circle of oak-leaves. The front spandrils are sculptured in mezzo rilievo, with a vine branch, fructed; and a large acanthus fully expanded, and two smaller ones³¹.

In the adjoining tomb of *Aymer de Valence* there is a far greater similarity to that of the Countess³² than is displayed in the tomb of the Earl of

³¹ It should be noticed as one of the *first* instances of the kind, that the spandrils in front of the tomb were originally ornamented with small *heater shields*, emblazoned with the arms and alliances of the deceased, in which the respective bearings were embossed, or raised, with a plastic composition, and the whole properly coloured, &c. similarly to those which yet remain on the tomb of the earl, her husband. All the shields of this tomb are gone, but each fascia of the dripstone, or weathering of the canopy, is blazoned with arms in small oblong squares (separated by roses) many of which may still be ascertained. Independently of its other ornaments, this monument (like those of Valence and Crouchback) was richly gilt and painted in the general style of nearly all our principal sepulchral memorials of the thirteenth and fourteenth centuries.

³² The monument of *Archbishop Peckham*, who died in 1292, in Canterbury Cathedral, is very similar to that of Aveline, in its general design, but may be regarded as one remove beyond the latter in graceful decoration and floridness of style. In this the pier buttresses, as well as the recesses in front of the tomb, are enriched with small statues: the under part of the canopy is formed into trefoil radiations; and the mouldings both of the arch and pediment are embellished with trailing vine branches. Within the angle of the pediment is a rich six-leaved open flower within a circle. Vide "History, &c. of Canterbury Cathedral," Plate xviii.

Lancaster, which is constructed after a much more elaborate design than either of the others, and when in its perfect state, (as may be seen from an engraving in Sandford's History), was probably, for the time of its erection, the most splendid example of its kind in England. In this, which is much larger and more elevated than either Valence's or Aveline's, the surmounting canopy consists of three cinquefoil-headed arches, an expansive one in the centre, and two smaller lateral ones, separated by graduated buttresses, terminating in rich pinnacles. A lofty pediment rises over each arch, and within the large trefoil of the principal one, on each side, is an alto-relievo figure of the earl, armed cap-a-pee, in mail, on a charger, caparisoned in the style of his age. The sides of the tomb are separated into compartments, including small niches and statues of regal personages, like those of Aveline's tomb. On the covering slab is a cumbent figure of the earl, cross-legged, in chain mail, and inclined somewhat to the right, as though looking towards the high altar. Besides its other adornments, the canopy was formerly surmounted by octagonal pedestals, sustaining figures of angels. The under parts of each arch project in trefoil-headed radiations, and the pedimental weatherings exhibit remains of crockets, in bold relief, representing oaken foliage, which terminated in rich groupings, or finials, of a plume-like form³³.

Though the monument of Aymer de Valence is very similar, in its general design, to that of the Countess Aveline, as already stated, yet the details are more elaborate, as well as more numerous; and there is a remarkable peculiarity attending the effigy, which has but very few parallels in monumental sculpture. At the head of the earl was a group of three small figures, now much broken, and the upper parts gone, the middlemost of

³³ Dallaway, in his "Observations on English Architecture," p. 28, edit. 1806, remarks, that "We may attribute the universal, if not the original introduction of the elaborate canopies and minute ornaments used in tombs, sepulchral chapels, and the shrines of saints, commonly called 'tabernacle-work,' to the Crosses erected by Edward I. in honour of his beloved consort." But this conclusion has been made without sufficiently attending to existing remains; the monument of the Countess Aveline must have been prior in date, probably by twenty years, to the cruciform memorials for Queen Eleanor; and several others might be specified of a like style, though not so elaborate, of a period anterior to the Crosses.

which is raised higher than the other two, and seated on their conjoined hands³⁴. The ornamental groining of the under side of the canopy concentrates in a rose.

The monument of Queen Eleanor differs from all the others, not only in having a wooden horizontal canopy in place of an arched one of stone, but likewise from the statue, or effigy, of the Queen, being of gilt copper. It lies upon a flat plate, or table, of the same metal, which is diapered with the arms of Castile and Leon, within lozenges. The tomb itself is of Petworth marble, now in a very crumbling state: each side is divided by small buttresses into six compartments of shallow trefoil-headed panels, having high pediments ornamented with crockets and finials; and in every panel is a large shield, dependent from oak and vine branches, sculptured with the arms of Edward the First, of Castile and Leon, and of Ponthieu, in alternate succession. The style of these ornaments, and of the work generally, is exactly similar to that of the splendid memorial *Crosses* which the pious affection of Edward the First induced him to erect for his regretted Queen at every place where her corpse rested one night on its way from the place of her decease to that of interment, in Westminster Abbey church³⁵.

Gough has calculated that there were originally fifteen of these crosses, the sites of which, he states, are still pointed out, either by tradition or

³⁴ Gough, in "Sepulchral Monuments," Vol. 1, P. ii. p. 84, describes this group as the soul of the deceased, supported by angels, ascending to heaven, "as in the monument of John, Lord Welles, at Lincoln."

³⁵ In the new and beautiful edition of Walpole's "Anecdotes of Painting," augmented by the Rev. James Dallaway, (vol. i. p. 35, note) is the following passage, but the source of the information is not stated.—"The statue of Queen Elinor is said to have been modelled from her person after death, and probably by an Italian sculptor, from which all the others were copied; and it has been asserted, that it was considered as the worthy prototype of the numerous images of the Virgin Mary for a century afterwards."—Brayley, speaking of this figure in the "History, &c. of Westminster Abbey," has these words: "The Queen's statue is a very admirable performance; the peculiar sweetness and beauty imparted to the countenance cannot easily be excelled, and the benign aspect of virtuous composure which it exhibits is of the most elevated cast." He should have added that those remarks particularly apply to the figure as seen in profile.—"Even the very attitude," he continues, "is indicative of a chaste and pious dignity."

history, but only three are now remaining, namely, those at Geddington, Northampton, and Waltham Cross. Though now in a very shattered and imperfect condition when compared with what must have been their original elegance, they still display both scientific execution and beauty of design of a superior kind. Walpole, following the surmise of Vertue, has given currency to the opinion that these crosses were designed by the celebrated Italian artist, Peter Cavallini, but there is not the least valid ground for such an inference, and from all that is known upon the subject we have full as much reason to conclude that they were devised by English artists as by any foreigner³⁶.

The crosses of Geddington and Northampton are elevated on basements of several steps, but that at Waltham Cross, from the great rise of the high road, to which it is immediately adjacent, has a dwarfish appearance, and seems as though based on the ground, although it cannot reasonably be questioned that it stands on a flight of steps like the others. These crosses consist of three stages, or stories, the middlemost being of open tabernacle work, within which stand different statues of Queen Eleanor, but almost all of them are disfigured and broken³⁷.—These were the first stone crosses erected in the Pointed style; and though others of a far more florid and ornamental character were raised during the three following

³⁶ An absurd idea has been too long current among Topographical writers that we are indebted to foreigners for all our excellence in art in ancient works; but from the more sedulous and attentive inquiries of late years many names of English artists and workmen of great eminence in different walks of art might now be produced, though but little can be traced of them beyond the mere conjunction of their names with the works which they executed, or in which they were engaged. It might also be affirmed, with every appearance of truth, that the names and condition of many other native artists of first-rate talents would be rescued from an undeserved and inglorious obscurity, were the archives of our collegiate and cathedral establishments carefully examined by persons duly qualified for the task.

³⁷ It is unnecessary to describe these crosses more particularly, as their general style and character must be known to every antiquary from the numerous engravings by which they have been represented. Views of each, with sectional plans, &c. and prints of many other crosses erected in different parts of the kingdom, and at different periods, from a very remote date, may be seen in the 2nd volume of the "Architectural Antiquities."

centuries, yet but few exhibited greater taste in design, or superior science in execution than those already named.

Other examples of this class of Pointed architecture may be found at St. Alban's, at Exeter, and at Ely, as well, indeed, as at many other places, some of which will be particularly described in the ensuing chapter. In the Abbey Church at *St. Alban's*, besides a part of the nave which is of a more plain and simple character, there remains a very beautiful, though now greatly dilapidated and ruinous specimen of this period, in the *Chapel of the Virgin*, which was built between the years 1308 and 1326, by Abbot Hugo de Eversden, and the name of William Boyden has been recorded as the chief architect. Its arches were equilaterally pointed, and all the proportions graceful; but a low wall has been built across the western part, which has long been closed up from the church, in order to form a passage for the convenience of the inhabitants of the town. The windows were finely enriched by tracery expanding into circles, trefoils, quatrefoils, &c. and its ornaments were equally rich and appropriate; round those of the east end, (now used as a school-room) are ranges of small figures, which even yet exhibit traces of much elegance, though most lamentably obscured by whitewash.

Exeter Cathedral, with the exception of the Lady Chapel and of the curious Norman towers which form the extremities of the transept, is another work of this period, and its general uniformity unquestionably proves that it was the result of one grand design, although upwards of seventy years in progress. It was commenced by Bishop Quivill, who was promoted to this See on the decease of Bishop Bronescombe in 1280, and progressively continued during the prelacies of Wm. de Button, or Bytton, Stapeldon, and Grandisson, by the latter of whom it was completed about the time of his decease in 1369. A great advance (principally referable to the reigns of Edwards the First and Second) both in intricacy of design and elegance of decoration is evident in many parts of this fabric; particularly in the richly-sculptured corbels, or brackets, which support the upper tier of shafts, sustaining the main groins of the vaulting,—in the diversity of subjects which ornament the key-stones, or bosses,—in

the open-work parapet of the triforium,—and in the variety of patterns exhibited by the tracery of the windows, which is far greater than in any other building in the kingdom, not any two being alike on either side of the church, yet those ranged opposite to each other, (north and south), correspond in almost every respect. There is also much ingenuity in design, and superior skilfulness in execution, displayed in the ramifications of the great east and west windows, and also in that of the western gable: the masonic arrangement of the west window has but few parallels³⁸. The three stalls, or stone seats, on the right of the altar, (under the easternmost arch of the choir) which were erected by Bishop Stapeldon in the latter part of Edward the Second's reign, are of almost unrivalled lightness and elegance. They have very rich open-work canopies formed by a graduated succession of arches, buttresses, and pinnacles, and rising somewhat higher than the springing lines of the great arches of the choir. Another peculiarity of this Cathedral is the sumptuously ornamented screen, or façade, of the west front, which has sometimes been called Grandisson's monument, that prelate having been interred in the small chapel on the right of the great entrance. This is adorned with several ranges of statues both scriptural and historical, in enriched niches, &c., the entire screen being profusely overspread with sculptured work of divers kinds.

Ely furnishes several remarkable examples of this class, viz. the *Priory Chapel*, (now belonging to the deanery, and converted into a dwelling house) which was erected by John de Croudene, or Craudene, who was elected Prior of Ely in 1321, and retained that office about twenty years³⁹;—the chapel of St. Mary, now the *Trinity Church*, which stands contiguous to the presbytery, or present choir, on the north side, and the first stone of which was laid on Lady-day, 1321:—and the octagon tower and lantern

³⁸ Rickman, speaking of the windows of Exeter Cathedral, remarks, that “the tracery is of an early character, and not what can be strictly called flowing, like the decorated tracery of the northern counties, but principally formed of arches and circles intermixed, and there is a great prevalence of trefoils, comparatively but few cinquefoil heads being found either in the windows, or other stone-work.” Vide “Attempt,” &c. p. 158, 3rd edit.

³⁹ In the “Archæologia,” vol. xiv. is a descriptive account of this chapel, by Wm. Wilkins, Jun. architect, illustrated by six engravings from his own drawings.

of *Ely Cathedral*, the building of which was commenced in 1321, and completed in 1343⁴⁰. These works appear to have been all executed by one architect, namely, Alan de Walsingham, who was the sub-prior and sacrist of this conventual establishment. The originality and boldness of the design, and the consummate skill displayed in the execution of the octagon tower reflect the highest credit upon Walsingham's talents, whose ideas of the additional resistance which this form of building afforded against the thrust, or pressure, of vast masses of masonry tending to one centre were evidently similar to those which influenced the mind of Sir Christopher Wren when designing the central dome of St. Paul's Cathedral, and without the least intention to derogate from the great abilities of the latter architect, we must unquestionably give the praise of priority of conception, if not of effective execution, to Walsingham, whose work has already braved the ravages of time for nearly five hundred years, and is still substantial and firm. The octagon lantern at Ely, which is built at the intersection of the nave and transept, occupies the place of a square tower, that gave way through the inequality of pressure, and fell eastward on the 12th of February, 1320. Almost immediately afterwards the restoration was commenced by Walsingham, at the expense of the convent, and the recurrence of a similar accident was effectually guarded against by apportioning the area into an octagon, and erecting eight arches in place of four, so that both the lateral pressure, and the incumbent weight are fully counterpoised. The octagon is not a regular one, the four larger arches, or those which open to the nave, choir, and transept, being in the proportion of ten to six to the smaller ones, which open obliquely into the ailes to the east and west of the transept. All the arches are supported by clustered and conjoined columns, the capitals of which are ornamented with wreaths of flowers and foliage. The principal arches are very lofty, and nearly of the equilateral proportion, but the others are much lower, and conform to the general height of the side-ailes: to make up, however,

⁴⁰ Vide Bentham's "History, &c. of Ely Cathedral," vol. i. p. 159, 2nd edit. The new choir was "begun to be erected in 1338." St. Mary's, or the Trinity Chapel, was "not finished till 1349." Ibid.

for this deviation, the space above each is occupied by a very ingeniously-designed window, acutely pointed, of four lights below, and divers smaller ones, bounded by flowing tracery, in the upper part. Each of these windows, also, towards the top, is faced by a kind of lattice, or trellis-work, in stone tracery. In the arrangement of the small clustered shafts, and spreading groins which support the lantern, considerable skill and elegance is displayed, and the lantern itself, which is a regular octagon, is handsomely adorned with panelling below, and a sharply-pointed window above, opening from each of its sides⁴¹. The ornamental details are very curious, and particularly those connected with the legendary history of St. Etheldreda, by whom the Church of Ely was originally founded. The *ante-choir*, or sermon-place, was erected about the same time as the octagon, chiefly at the expense of Bishop Hotham, the fall of the transept-tower having beaten down the three arches formerly standing on each side. Here again Walsingham's genius is strikingly exhibited, and the elegance and delicacy of the tracery-work of the upper windows, as well as the enriched ramifications of the groining have but few parallels.

St. Mary's, or the *Trinity Church* at Ely, is a very sumptuous specimen of architectural decoration and superior lightness. The windows are spacious and profusely wrought with tracery, and all the interior walls are overspread with sculpture, which, though differing both in style and design from the elaborate net-work embroidery of Henry the Seventh's chapel still forcibly reminds a spectator of that edifice from its extreme floridness. Unfortunately, however, the iconoclastic fanaticism of the puritans in the first instance, and the gross neglect of legitimate conservators in later times, have combined to deprive the Trinity Church of much of its sculptural decoration. Almost everywhere mutilation is visible; and even in those ornamental parts which are the most perfect, all the delicate sculpturing and minor details were miserably clogged with whitewash. The basement division is surrounded by a series of niches, which are separated from each other by small graduated buttresses, and

⁴¹ The interior height of the octagon and lantern from the floor is one hundred and forty-two feet. Vide Bentham's "History, &c. of Ely," vol. i. p. 288.

surmounted by angular pediments and finials. In the superstructure, the splays of the windows, as well as the intermediate walls, are also wrought with niches, the canopies of the lowermost forming the pedestals of the upper range. Remains of flower-work, rich foliage, and historical subjects, both scriptural and legendary, in high relief, still furnish strong evidence of the variety and excellence of the original sculpture. The east and west windows are both elegantly wrought with flowing and varied tracery, and the spreading groins of the vaulting, which rise from imposts between the windows, are disposed with great judgment and pleasing effect⁴². This edifice, as already stated, was commenced in 1321 and completed in 1349: the principal contributor, independently of the convent, was Bishop Montacute, who died in 1345.

Another celebrated building of this age was *St. Stephen's Chapel* at *Westminster*, now the House of Commons, which was erected by Edward the Third, between the years 1330 and 1348; but as that chapel will be particularly noticed in the ensuing pages, further mention of it, at present, is unnecessary. For a similar reason the characteristics of other structures of the same period, of which illustrative engravings will be given in a subsequent chapter, are passed over without description.

During the prevalence of the second style, a remarkable improvement, in respect to the grace and elegance of tracery-work, was displayed in the principal *Windows* of the cathedrals and other large churches: they were also increased in magnitude, and instead of having three, four, or five lights, in the upright, as formerly, they were now divided into seven, nine, and even more; the augmented width rendering this increase of division especially requisite for security. In regard to the tracery, it admits of a two-fold

⁴² "On taking a near view of the vaulting," says Mr. Millers, "after its recent cleansing, I find that the ornaments, at the intersections along the mid rib, represent the nativity, the crucifixion, and various parts of the history of the Virgin Mary; the figures have been painted of many colours and gilded; scrolls are annexed to some of them, on which are inscribed fragments of the hymn *Magnificat*, and the prayer *Ave Maria*. The lesser ornaments of the other intersections consist of flowers, grotesque masques, &c." Vide "Description of Ely Cathedral," p. 97.

classification, the first of which, as Rickman judiciously remarks, "may be styled *geometrical* tracery." In this, the figures, such as circles, trefoils, quatrefoils, &c. "are all worked with the same moulding," and generally speaking, do not run into each other, "but touch only at points"⁴³. The windows of the nave of York Cathedral, of the Chapter House at Salisbury, the eastern part of Lincoln Cathedral, of some part of the Cloisters at Westminster, and of great part of Exeter Cathedral, may be referred to as examples of this kind⁴⁴. Of the second division, which has long been denominated by the very appropriate name of *ramified*, or of *flowing* tracery, there are many beautiful examples remaining, particularly in the northern counties. In these windows the curves and mouldings are blended into foliated forms, somewhat resembling the fibres of a leaf, of which the great west window of York Cathedral, and the east window of Carlisle Cathedral supply most eminent examples, the ramifications of those windows being probably the most elaborate in the kingdom⁴⁵. St. Mary's Church, and the nave of Beverley Minster, furnish other beautiful specimens of the same kind, although not so intricate as those in the cathedrals just mentioned⁴⁶. Occasionally, an horizontal transom, embattled, with the lights underneath it wrought into trefoil or cinquefoil heads, was employed during this period, as in the Trinity Church at Ely, but that method of strengthening the large windows was not generally adopted till after the third style of Pointed architecture became prevalent.

Before quitting this division of the subject it may be expedient to state that the *Spire*, that graceful addition to a Christian church, which came

⁴³ Vide Rickman's "Attempt," &c. p. 74, 3rd edit.

⁴⁴ For illustrations of the windows in Exeter Cathedral, see Plates II. VIII. and XII. in the History, &c. of that church given in the "Cathedral Antiquities."

⁴⁵ See Plate X. in the History, &c. of York Minster, in the "Cathedral Antiquities."

⁴⁶ "One great cause of the beauty of fine flowing tracery," says Rickman, "is the intricacy and delicacy of the mouldings; the principal moulding often running up only one or two mullions, and forming only a part of the larger design, and all the small figures being formed in mouldings which spring from the sides of the principal. In the richer windows of this style, and in both divisions the principal moulding of the mullion has sometimes a capital and base, and thus becomes a shaft."—"An Attempt," &c. p. 75.

into use during the first period of the Pointed style, was now pretty generally adopted, and many very elegant specimens could be referred to which decidedly belong to this era. During the former period, the squat and massive proportions of the Norman tower were gradually departed from, and as our builders obtained a higher knowledge of the scientific principles of their art, they became more bold in design and more skilful in execution, and were thus enabled to construct edifices of a far more lofty and aspiring kind than those of their immediate predecessors. Hence the early English towers were carried up to a greater height than those of Anglo-Norman design, and as though still further to direct our thoughts "heavenward," the tapering spire was superadded. The pleasing effect of this ornament, in breaking the monotony of straight lines and level ranges of building, is obvious to every observer; and four of our Cathedrals, in particular, may be named as instances in which both the home and the distant scenery of each respective city derive a very important and impressive interest from this feature; namely, Chichester, Salisbury, Lichfield, and Norwich. That of Chichester is supposed to have been erected in the latter years of Bishop Langton's prelacy, which lasted from 1305 to 1337: it is designed with much simplicity, and its proportions are good. Salisbury spire, that far-famed "wonder of the west," is unrivalled in England both from its altitude and beauty of proportion: the ornaments are of a more advanced period than those of Chichester, and the tower from which it rises is most judiciously contrived from its sculptured richness and elaboration of pinnacles, to give increased interest to the general effect. The three spires of Lichfield, called the three sisters, are peculiar in England, although there are similar examples in Normandy. Seen from the west, they form a beautiful group, and in every approach to the city, naturally attract the eye, and interest the imagination. The spire of Norwich Cathedral was the earliest of the four, and is also the plainest: this is supposed to have been erected by Bishop Walpole, about the end of Edward the First's reign⁴⁷.

⁴⁷ In the subsequent chapter the subject of towers and spires will be resumed, and especially illustrated by engraved representations.

Third Division of the Pointed Style.

Having arrived at a period when a more complete alteration both in the general features and in the ornamental forms of the Pointed style took place than had distinguished the Second Division, it becomes essential to describe the architectural peculiarities of the most important of those buildings in which this change is decidedly obvious, and likewise to examine into the propriety of attaching a distinctive appellation to edifices of this class, or division. Commencing with the reign of Richard the Second, the Third Period will extend to the early times of Henry the Eighth, and thus include the space of about one hundred and forty years,—after which, with perhaps the solitary exception of Bath Abbey Church, all the excellence and congruities of the Pointed order were superseded by the barbarous forms and mongrelisms of a debased Italian or Roman style.

There have been several appellations bestowed upon this Third and last class of Pointed architecture, viz. the highly-decorated, or florid Gothic; the obtuse, or depressed-arched order; the Tudor style; and the Perpendicular style; yet of all those names there is not one by which the characteristics of the period in question are fully and appropriately described. This remark, however, is not made in any reprehensive point of view, but only to shew the difficulty of generalization on a subject where the principles and practice of the art admitted of an almost infinite variety in the minor arrangements and details. The terms *decorated* and *florid*, as before observed, would apply to buildings of each of the three periods to which the best writers have limited the varieties of this style, and cannot therefore be considered as giving any distinct idea of the character of the third and last variation. The *obtuse-arched* and the *Tudor style* may, in a comprehensive view, be regarded as one and the same denomination, yet arches of many other kinds, independently of those struck from four centres, are to be found in buildings of the Tudor period; and *depressed* arches, principally of the ogee kind, were certainly

used both in tombs and monumental chapels of a much earlier era⁴⁸. Still, it must be admitted, that in the ecclesiastical edifices belonging to the reigns of the three last of our Henries, the obtuse arch forms a very discriminative and marked feature, but with this was intermingled such a considerable change in the tracery lines of the windows, forms of the panneling, &c. that Rickman, an eminent architect and writer of a useful volume on the subject, has adopted the phrase *Perpendicular English*, as the most appropriate and descriptive name for this class, or division. Yet those words by no means convey an adequate idea of the distinguishing peculiarities of the *Third Period*; and probably there is not any single phrase in the entire range of our vocabulary, by which it could be successfully and distinctively denominated. Were indeed our remarks to be limited to the mullions of the windows, and the upright forms and continuity of the panneling over entire surfaces, as in King's College Chapel, at Cambridge; St. George's Chapel, at Windsor; and Henry the Seventh's Chapel, at Westminster⁴⁹; there would be no impropriety in calling it the *Perpendicular* style, but the deviations in other respects between the third and the two former periods were so numerous, that we must still hesitate to employ an appellation so very inefficient for the purpose of satisfactory elucidation. The term *Perpendicular* gives no idea of the increased expansion of the windows, nor of the gorgeous fan-like

⁴⁸ Speaking of this division Mr. Rickman says, "The four-centred arch is the one most used in large buildings, and the arches of other character, used in the division of the aisles, begin to have one of the great distinctions of this style,—the almost constant use of mouldings running from the base all round the arch, without any stop horizontally by way of capital; sometimes with one shaft and capital, and the rest of the lines running; the shafts in front running up without stop to the roof, and from their capitals spring the groins." Vide "An Attempt," &c. p. 92, 3rd edit. 1825.

⁴⁹ "The grand source of ornament in this style," Rickman remarks, "is panneling:—indeed, the interior of most rich buildings is only a general series of it; for example, King's College Chapel is all pannel, except the floor, for the doors and windows are nothing but pierced pannels included in the general design, and the very roof is a series of them of different shapes. The same may be said of St. George's, Windsor; and still further, Henry the Seventh's Chapel is so both within and without, except the exterior over the base moulding; all above is ornamental pannel." Ibid. p. 98.

tracery of the vaultings, nor of the heraldic description of the enrichments, which peculiarly distinguished this period,—neither does it convey any information of the horizontal lines of the door-ways, nor of the embattled transoms of the windows, nor of the vast pendants “towering in mid air,” (which from their immense weight would seem to be more calculated to draw down than to support the vaults they ornament), that constituted such important features in the third division, and, in fact, combined with its other variations, render it impossible to be properly characterized by any single and particular phrase.

Westminster Hall, originally built by William Rufus at the close of the eleventh century, may be regarded, in its present form, as the work of Richard the Second, by whom it was materially altered between the years 1395 and 1399; and consequently, it becomes one of the first examples of the third division, or order of the Pointed style. This apartment is the largest in Europe unsupported by pillars, yet there is reason to believe that in its ancient state it was divided into a body and side ailes like the interior of a large church. The Indenture made with the masons in the eighteenth year of King Richard's reign, for heightening the walls, and placing stone supports (or corbels) for the roof, has been printed in Rymer's “*Fœdera*,” and in addition to the work therein mentioned the north front was rebuilt, and flanked with embattled towers, the great window in the south gable, the timber roof, (which is of oak and not chestnut, as generally supposed) and the vast buttresses which support it, were all erected about the same period, and the whole was nearly completed when the misguided and ill fated monarch gave his last Christmas dinner in this Hall in the year 1399. From the increased magnitude of the north and south windows as then built, it became necessary to carry up the two principal mullions of each window to the inclosing arch, and hence that deviation in the Pointed style which Rickman has characterized by the word *Perpendicular*, and of which he adduces this edifice as “one of the best and earliest examples.” An alteration in the patterns of the tracery accompanied this new disposition of the mullions, and the flowing kind was superseded by more geometrical forms. In these windows,

which in the upright consist of three main divisions, (separated into three lights, and crossed by a single transom) each principal mullion, from about the height of the springing lines of the arch, sends forth a curved branch, which, by uniting with the arch itself, forms a subordinate one on each side of the window; and these lesser arches being diversified by tracery-work of a different design from that composing the central part, eminently contribute to increase the elegance of the whole. These windows were rebuilt during the years 1820—1822, when the Hall underwent a very general and substantial repair. The roof, which is wholly of timber, is one of the finest specimens of the kind existing, not only from its extent and strength, but also from the peculiarly-ingenious and scientific manner in which it is arched and framed. A new range of dormer windows was first opened between the great beams, on each side, during the late repairs, and a new lantern light, glazed, was erected at the same period on the ridge of the roof, in place of the ancient open one which gave issue to the smoke when the coronation and other banqueting fires blazed on the stone hearth immediately below it⁵⁰. The entrance porch is deeply recessed, and has a groined roof of handsome design. This porch, as well as the entire front, was restored during the last repairs in nearly exact conformity to the original work of Richard the Second's time⁵¹. Armorial shields are introduced in the spandrels of the great arch (a mode of ornament which afterwards became very prevalent) and the whole is terminated by a square head over the arch, and a rich open-work parapet pierced with quatrefoils. A range of beautiful niches extends from each side the entrance along the returns and fronts of the side towers, and together with the decorative pannelling overspreading the whole to the height of the

⁵⁰ This mode of making the fires is still practised in the scholars' dining hall at Westminster.

⁵¹ This, however, was not the case with the crockets and turret of the gable end, which are obvious anomalies, and utterly at variance with that simplicity which it was the evident intention of the original architect to preserve in the upper portion of his work, in order that the gorgeous series of niches and statuary in the lower story should be beheld with more effect, and with the full advantages of contrast. The forms of the new crockets are very bad; and if any meaning can be assigned to them, it is that of giving to the gable the appearance of having an angular battlement awkwardly running up the sides.

cornice, confers an air of superior grandeur on this façade⁵². Originally there appears to have been a full-sized regal statue in every niche, of which seven or eight, but in almost the last stage of mutilation, were remaining when the late repairs were commenced. The pedestals and canopies are elegantly designed; and the latter are enriched with groined tracery-work of great variety and beauty, and so much fertility of invention has been displayed in them, that not any two are alike. Below every niche, in the lower range of panneling, large shields are introduced; these are now plain, but, as originally intended, were to have been sculptured with the heraldic bearings of the royal personages whose figures were placed in the corresponding niches.

King's College Chapel, at Cambridge, the next building of which the period of erection is uncontested, is one of the most magnificent triumphs of architectural science in the kingdom. It was commenced by King Henry the Sixth about the year 1443, and, with the exception of the vaulting and ornamental details of the western part, may properly be considered as of the age of the founder, the whole shell of the fabric having been carried on during the intervening reigns in conformity to the original design⁵³. In this edifice we possess one of the earliest instances, upon a grand scale, of that enlargement of windows, which, when eventually carried to an extreme, as in the Lady Chapel at Gloucester, and in Henry the Seventh's, at Westminster, give to the sacred structure "the appearance of a glass lanthorn"⁵⁴. Here, however, the otherwise too powerful glare of light is so finely mellowed by the rich tints of the

⁵² Cottingham's "Plans, Elevations, Sections, and Details," of this building comprise an excellent illustration of its architectural characteristics. See also the account and engravings of Westminster Hall, in the "Illustrations of the Public Buildings of London," vol. ii.

⁵³ But little progress was made in the building during Henry's life, the civil dissensions of his reign preventing that attention to his college which he had purposed; but in his Will he left minute directions for its completion as it now appears, with the exceptions as mentioned in the text. Henry the Seventh was the greatest contributor to this edifice, as his arms, badges, and supporters, profusely spread over all the western half of the fabric, decidedly evince, independently of the evidence of original records yet preserved.

⁵⁴ Vide Milner's "Treatise," &c. p. 114.

painted glass that there is no danger of the excitement of such a disparaging idea. The undue depression of the arch is supposed by our best antiquaries to have been a main cause of the decline of the Pointed style, and in the windows and vaulting of this chapel, we have an early example of such depression; but as the lowering of the arch has not been carried to excess, the proportions are not unhandsome. The tracery, though more geometrical than flowing, is full and agreeably varied. In this edifice there are no side ailes, but as the vaulting is wholly of stone and of immense weight, the buttresses are carried out to an extent which must have appeared ungraceful, if the architect had not judiciously contrived to fill each of the intervening spaces with a small chapel. But the great interest of this building, architecturally considered, is in the stability and beauty of the stone vaulting, which, for the elegance of the fan-like tracery, with which it is overspread in rich profusion, is perhaps unparalleled: the masonry likewise is of the best execution: it has already stood upwards of three centuries uninjured, and from the scientific principles of its construction, and the strength of the sustaining abutments will most probably exist for ages yet to come⁵⁵. This '*Vawte*,' as it is spelt in the Indenture under which it was executed, was erected between the 4th and 7th years of King Henry the Eighth, "according to a '*platt*' thereof made and signed with the hands of the Lords executors to the kyng of most famous memorye Henry the viith." The key-stones, which are of great size, are sculptured with the regal badges of the latter sovereign, whose arms, supporters, and cognizances, are repeated in every compartment formed by the columnar piers of the side walls, the crowned roses and portcullises being set like studs on the cavettos near the sides of each window, and the arms and supporters, with a rose or a portcullis on

⁵⁵ In the vaulting of Henry the Seventh's Chapel there has been a considerable fracture at the east end; through which, about thirty years ago, it became necessary to repair, and cramp together all the contiguous parts with iron. There cannot be a doubt, however, but that the vaulting at Westminster is much heavier than that of King's College Chapel, the masses which form the pendants being of great weight and size, and the main body of the vaulting, which is all of stone, of from ten to fourteen inches in thickness.

each side, sculptured within the pannelling over the small chapels. At the exterior angles of this fabric are four octagonal towers, (including staircases) which are surmounted by lofty turrets rendered additionally light by pierced-work pinnacles, &c. and terminating in cupolas, each crowned by a finial. The south and north Porches present very fine examples of the ornamental style of the Tudor period. A pointed arch, with bold and deep mouldings, occupies the centre of each porch, having exteriorly a small shaft on each side, from the capitals of which springs an elegant ogree canopy, bounded with crockets, and ending in a rich finial. In the spandrels, within engrailed circles, are the royal arms and supporters; and under the circles are roses and pannelled-work. Each of the flank divisions is occupied by a niche, surmounted by an elaborately-wrought canopy. The mouldings of the cornice are studded with roses and portcullises; and over all is a parapet pierced into quatrefoils, &c. The extreme sides are formed by the great buttresses of the chapel; which, about the height of the first gradation, terminates the line of the porch; and displays, on the right, a large rose, and on the left a portcullis, both crowned: an angular pediment, ornamented with crockets, &c., surmounts the lower stage of each buttress, and thus completes the boundary lines of the porch⁵⁶.

The *Collegiate Chapel of St. George, at Windsor*, is the next of the royal foundations wherein we behold that profuse increase in masonic and sculptural decoration, which, with many of our writers, has occasioned the appellation of the florid style to be conferred upon this latter division of Pointed architecture. Like that at King's College, this Chapel was in progress during several reigns, and it could not have been entirely completed till after the 7th of May, in the tenth year of Henry the Eighth, as in a Chapter of the garter then assembled, it was decreed that a levy or subscription should be raised among the knights for the purpose of

⁵⁶ Vide "Architectural Antiquities," vol. i. in which are several engravings illustrative of the style, ornaments, and mode of construction, of this edifice. See also Ackerman's "History of the University, &c. of Cambridge," 4to. and Lysons's "Magna Britannia," Cambridgeshire.

finishing some of the interior work⁵⁷. Henry the First is stated to have been the original builder of a chapel on this spot⁵⁸, which was enlarged, if not rebuilt, by Henry the Third, and is again said to have been rebuilt by Edward the Third when carrying on his great castellated works here in the latter part of his reign. It may be questioned, however, whether this latter statement be not incorrect, since there is yet extant the letters patent of Richard the Second, dated in the fourteenth of his reign, (anno 1390) appointing the celebrated Geoffrey Chaucer, Clerk of the Works to this chapel, which is described as threatening ruin, and likely to fall to the ground⁵⁹. Chaucer was empowered to "impress carpenters, stone-cutters, and other workmen, for the necessary operations of the said chapel, and allowed two shillings per day, with the privilege of having a deputy;" but he did not retain his office longer than eighteen or twenty months, and we are not informed of any repairs executed here under his direction. It was probably the state of ruin in which this chapel continued to remain that induced Edward the Fourth to commence rebuilding it on obtaining a firm possession of the throne by the imprisonment and decease of the meek-spirited Henry the Sixth⁶⁰. Edward, in his fifteenth year (anno 1476) constituted Richard Beauchamp, Bishop of Salisbury, Master and Surveyor of the Work, and he was empowered to pull down buildings and remove all impediments in order to enlarge the chapel, which, Ashmole informs us, was extended "in length, at least, an hundred

⁵⁷ Vide Anstis's "Register of the Order of the Garter," vol. ii. p. 281.

⁵⁸ This is probably a mistake, as we know there was a small establishment of monks here in Edward the Confessor's time, subordinate to the abbots of Westminster, on whom that sovereign had bestowed the entire manor of Windsor.

⁵⁹ See Godwin's "Life of Chaucer," vol. iv. Appendix.

⁶⁰ Dallaway, in his "Observations on English Architecture," p. 37, remarks, as "a singular fact," that "during the commotions between the houses of York and Lancaster, so prejudicial to the arts of civilization, architecture in England flourished in a greater degree." But this remark, strictly speaking, is erroneous, for all the principal works begun during the calamitous period alluded to, were impeded in their progress by the civil wars, and not completed till long after the decisive battle of Bosworth Field had secured the crown to the house of Tudor.

fathom." His attention was very great, as appears from the preamble to the patent for investing him with the chancellorship of the garter, which states that, "out of mere love towards the order, he had given himself the leisure daily to attend the advancement and progress of this goodly fabric⁶¹." From the interest which he thus took in the work it is extremely probable that it was designed by himself, for we can have no doubt of his skill in architecture when we consider that he built two chantry chapels in his own Cathedral Church at Salisbury. He died in Feb. 1481.

The internal proportions of this Chapel present a remarkable deviation from customary arrangements, with respect to the relative widths of the nave and side ailes, and to the small projection of the transept beyond the side walls. Whilst the ailes preserve a general accordance with other religious edifices, the nave is of much greater expansion: this circumstance has given to the vaulting a peculiar character, for as the arches are depressed, the fan-like tracery on each side, instead of being carried out from the imposts to the central or key line of the vault, extends only to one-third of the distance, and the intervening or middle space is overspread by diversified pannelling enriched with pendants. Of the ailes it has been remarked, that "they have all the magic perspective of the cloisters at Gloucester, even improved by loftiness⁶²." The tracery of the compartment over the organ screen is the most elaborate: here, within a radiated circle in the centre, are the arms and supporters of Henry the Eighth; the contiguous pannels of the fan-work are embossed with the arms of contemporary knights of the garter. The transept is terminated at each end by a small and elegant chapel, which branching from the plane of the side wall, includes five sections of an octagon: that on the south displays the cognizance of Sir Reginald Bray, and is said to have been erected by himself for his own burial-place. The flanking turrets are on a similar octagonal plan, except on the north-east, where there is a rectangular chapter-house. Originally the great east window was divided by mullions

⁶¹ "History of the Order of the Garter."

⁶² Dallaway's "Anecdotes of the Arts," p. 57. The cloisters at Gloucester were built between the years 1351 and 1390: the groining is extremely rich.

into three principal compartments, each subdivided into five, and again horizontally, by embattled transoms, into six tiers of cinquefoil-headed lights; but both transoms and mullions were removed during the repairs in George the Third's reign, to make room for modern painted glass, from a design by the late Benjamin West. The main buttresses of this edifice are graduated, and pannelled above the cornices, and are terminated with square embattled copings, instead of having pinnacles, with crockets and finials. They were formerly surmounted by armorial fanes, sustained by animal supporters. Both the ailes and nave walls are finished with perforated parapets⁶³.

Before the completion of St. George's Chapel another edifice was begun of still higher pretensions in respect to architectural science, and still greater exuberancy in regard to sculptural decorations, than that fabric, namely, the *Chapel of Henry the Seventh*, at Westminster. Leland has styled it the *miracle of the world*, "*orbis miraculum*,"—and however extravagant that eulogium may appear, there is probably no other edifice on the globe in which such profound geometrical skill has been displayed mingled with such luxuriancy of ornament, and such aspiring lightness of design. "It would seem, indeed, as though the architect had intended to give to stone the character of embroidery, and enclose his walls in the meshes of lace-work. The buttress towers are crested by ornamental domes, and enriched with niches and elegant tracery; the parapets are gracefully wrought with pierced work; the cross-springers are perforated into airy forms; and the very cornices are charged, even to profusion, with armorial cognizances and knotted foliage." The interior is yet more embellished; and at the same time, altogether unparalleled for its surrounding ranges of rich statuary, and the gorgeous elegance and peculiarly scientific construction of its vaulting.

Henry the Seventh appears to have been impelled to erect this Chapel by the "compunctious visitings" of a guilty conscience; and, in order to make his peace with Heaven, he judged it necessary to expend a portion of his ill-gotten treasures in works of charity and devotion. The "weal

⁶³ The ground plan and other engravings, in the 2d volume of the "*Architectural Antiquities*," will elucidate the principal characteristics of this fabric.

of his soul" was to be secured by the chanting of psalms and requiems, the saying of collects, and the perpetual establishment of masses, anniversaries, and other superstitious ceremonies, blended, however, with the more useful observances of the distribution of alms to the poor. For those purposes several *Indentures* were made between the King and the Abbot of Westminster, and about twenty others with different religious foundations; all which documents are now extant, but not a single agreement respecting the design or erection of the chapel itself has yet been found. Tradition, rather than historical evidence, has ascribed the design of this building to Sir Reginald Bray; but that eminently-gifted knight died within a few months after the first stone was laid, which was on the 24th of January, 1502-3; and, consequently, could have had very little concern in raising the superstructure, whatever he might have had in framing the design⁶⁴. Alcocke, Bishop of Ely, has also been mentioned, as sharing with Sir Reginald in "the honour of the design, and in part, erection of this Chapel⁶⁵;" yet as that prelate died in October, 1500, more than two years before the building was commenced, the inaccuracy is obvious. In King Henry's Will (which is now preserved among the exchequer records, in the ancient Chapter house at Westminster), the *Prior* of St. Bartholomew's is expressly called "*Master of the Works*," and the "*Plat*, made for the Chapel," and "signed with our hande," is directly referred to in the same instrument, which notices, likewise, the "ymages, armes, bagies," &c. with which the windows were to be glazed and ornamented, and which designs were "in picture delivered," to the said Prior.—Nothing is now known either of the *Plat* or the *Pictures* thus mentioned, and even the name of the Prior, styled 'Master of the Works,' has been questioned and made a subject of argument. It appears, however, from the Lansdowne manuscript, No. 965,

⁶⁴ Holinshed, who states that the first stone was laid by the hands of Abbot Islip, Sir Reginald Bray, Dr. Barnes, &c. and divers others, acquaints us, also, that it had "engraven upon it," this "scripture"—"Illustrissimus Henricus Septimus rex Angliæ et Franciæ, et dominus Hiberniæ, posuit hanc petram, in honore beatæ virginis Mariæ, 24 die Januarij, anno Domini 1502: Et anno dicti regis Henrici septimi decimo octavo."

⁶⁵ Vide the curious *Lithographic Illustrations of the Architecture of this Chapel*, by Cottingham, published in 1822.

which was compiled by Bishop Kennet, from the *Originalia*, that after the death of William Guy on the 27th of August, twenty-first of Henry the Seventh, the temporalities of St. Bartholomew's Priory were granted to William Bolton, who continued Prior until his decease in 1532: he, therefore, must have been the person alluded to in Henry's Will, which was dated in 1509. Stow calls him "a great builder;" but though he has enumerated several of his works, he has left his connexion with this Chapel unnoticed.

It may be inferred from different circumstances that this edifice was completed to the vaulting before the king's decease in April, 1509; and that the entire building, together with the rich canopy and altar, by Torregiano, was finished about Christmas, 1519.—During the course of three centuries Henry's Chapel received very little reparation, but it was at length found necessary to renovate all the external architecture between the years 1808 and 1822. Every part was restored in nearly exact conformity to the original work, not only in its general forms, but in all its exuberant detail of enriched panneling, embossed niches, fretted tracery, and heraldic and decorative sculpture.

There are so many peculiarities in the architectural and sculptural arrangements of this Chapel, that verbal description alone is extremely inadequate to convey accurate ideas upon the subject; the reader must, therefore, be referred to those publications of recent date in which its various characteristics have been correctly exhibited by graphic illustrations, and particularly to the works mentioned in the accompanying note⁶⁴. In point of fact, this edifice may be regarded as the very acme of florid execution, and the superb fan-like and pendentive tracery which overspreads its vast vault, that "prodigy of art and scientific daring," is altogether unparalleled.

Having thus endeavoured to trace the history, and point out the progressive improvements and enrichments of ecclesiastical architecture, up to that most gorgeous specimen, Henry the Seventh's Chapel, "when an overwrought

⁶⁴ "Architectural Antiquities," vol. ii.; Brayley and Neale's "History, &c. of Westminster Abbey," vol. i.; and Cottingham's "Plans, Elevations, Sections, &c. of Henry the Seventh's Chapel,"

refinement in elaborate details brought the whole style into disrepute," we cannot but feel real regret in contemplating "the decline and fall" of the entire system. Under the tyrannic and capricious sway of Henry the Eighth, spoliation and devastation superseded invention and new designs. The final dissolution of monasteries involved in its downfall that of genuine Christian architecture: and as in all other revolutions this produced almost immediately a new era in the art. The noble and spacious works of Cardinal Wolsey, at Oxford and Hampton Court, at once manifest the change that had taken place, and the characteristic features of the architecture then in vogue.

The *Abbey Church of Bath* is an evidence of the decline of the art; though not wholly a departure from the character and forms of preceding buildings. There is a sort of struggle between the old and new styles in the monument of that detestable murderer, Bishop Gardiner, in Winchester Cathedral; after which the new soon prevailed over and supplanted the old. Hans Holbein gave designs for architecture as he did for many other subjects, and made them in imitation of the classical, or Italian styles. The "five orders," as commonly called, were all brought into requisition, and are all piled one over the other in the Tower of the Public Schools at Oxford: thus showing the marked partiality for novelty, and contempt of all system, symmetry, and precedent. It will be foreign to our present object and work, to narrate the further decline: but the reader may be confidently referred to some very interesting and judicious remarks on the subject, and on the relative merits of "modern Gothic" architects and architecture, by Mr. E. J. Willson, in the prefaces to Pugin's "*Specimens of Gothic Architecture*," 2 vols. 4to. Fosbrooke has thus adverted to the subject in his "*Economy of Monastic Life*,"

Hence, doom'd to hide her banish'd head

For ever, Gothic architecture fled;

Forewarn'd, she left in one most beauteous place,

That much might of her antient fame be said,

Her pendent roof, her windows' branchy grace,

Pillars of cluster'd reeds and tracery of lace.

Chap. III.

DESCRIPTIVE ACCOUNTS OF THE VARIOUS BUILDINGS AND PORTIONS OF BUILDINGS DELINEATED IN THE ACCOMPANYING PRINTS; SERVING TO DEFINE AND ILLUSTRATE THE PROGRESSIVE STYLES, FEATURES AND PECULIARITIES OF CHRISTIAN ARCHITECTURE, IN ENGLAND.

SPECIMENS OF ANGLO-ROMAN AND ANGLO-SAXON ARCHITECTURE,
TO 1066.

HAVING, in the preceding chapter, given a full and, it is hoped, satisfactory elucidation of the history of Christian architecture in England,—pointed out the dates of various buildings, and endeavoured to characterise their respective styles, features, and peculiarities, it now remains for us to review the graphic illustrations of the present volume. In the execution of this task, we shall meet with ocular examples of the forms and curvatures of arches, doors, and windows; the proportions and characteristics of columns; the successive changes that took place in the forms and filling in of windows, and decoration of walls, &c.; and indeed be presented with delineations of almost all the varieties of architectural design that have been adopted by the monastic artists of former times. With the historical narrative already recorded, the few descriptive remarks made, and the more precise descriptions to be given; aided by the engraved representations of the numerous plates in this volume, it is hoped that we shall furnish such a body of evidence as will tend to satisfy the mind of the architectural antiquary, and afford much useful data for the practical architect. Whilst the former will thus be supplied with a sort of grammar

of his favourite science, the latter may resort to these pages for authentic materials, to aid him in new designs. To one the study will unfold much interesting matter for reflection and deduction; tending to elucidate the progress of improvement in manners, customs, and civilization: to the other it will mark the advancement of art and science, and also furnish a series of most useful lessons, to enrich his fancy and improve his taste.

In a former part of the volume, p. 106, &c. I have alluded to the state of this island under the Romans; and to the introduction of Christianity, &c. In describing some of the remaining examples of Anglo-Roman architecture, and referring them to the Christians, I submit my statements with all due deference and diffidence; for where there is nothing like record to guide us, we are not only involved in doubt, but too often led astray by that ignis fatuus, hypothesis.

JEWRY WALL, LEICESTER.—The annexed plate, containing eight representations of *Anglo-Roman architecture*, and imitations of it, serves to shew the debasement of genuine Roman art, and the germ of that which was raised upon its ruins. The first specimen, that of the **JEWRY WALL**, is incontrovertibly of Roman construction, and exemplifies the form of arches, and the masonic arrangement used by that people in their larger buildings. Stability more than beauty was their object, and this fragment, together with that at Lincoln, the walls of Richborough, the Pharos tower, &c. at Dover, manifest at once the durability of their works, as well as their modes and materials of construction. The fragment here shewn is about seventy feet in length, from twenty to twenty-five feet in height, and seven feet thick. It is formed of alternate courses, or layers, of rough rag stone, large, flat bricks¹, and layers of mortar. The latter appears also to be grouted and thrown into, and mixed with the whole materials; thus forming a solid and hard mass. The situations and positions of the rows of bricks, and of the arches, are shewn in the annexed print, by which it appears that

¹ The bricks are of various sizes, some measuring fourteen by twelve inches, and one inch one-eighth in thickness, others are eighteen by twelve, and two inches in thickness; whilst the intervals of mortar are generally one inch and a half.

the western face, A, is more perfect and regular than the other side, and that it exhibits a sort of broken niche, and a perfect arch, which opened through the wall, and is seen on the opposite side. On the face, B, there are two other arches of different dimensions, and also a niche. As suggested by the plan, there are two smaller arches beneath the arch towards the north end of the wall, and which appear to have been openings through the wall. The two larger arches measure fourteen feet in height by twelve in width, while that on the eastern side is ten feet high by six in width. The arches are formed by double rows of large bricks, laid perpendicularly from the centre, and bounded by another course, laid flat, or at right angles with the others; and between the two perpendicular courses is another horizontal course of bricks. The size, material, and baking of these bricks, all indicate Roman manufacture, as does also the construction of the wall. Respecting the original intention and age of this fragment of antient workmanship there is no authentic record, and antiquaries differ in opinion. Burton, in his "History of Leicestershire," terms it a Temple of Janus, as Geoffrey of Monmouth refers to a temple of that deity at Leicester. The late Bishop of Cloyne and the Rev. Thos. Leman, in a communication to Mr. Nichols for his elaborate History, &c. of Leicestershire, consider it as forming part of the boundary wall, and as containing one of the entrances to the Roman station, *Ratae Coritanorum*; whilst Mr. Rickman expresses doubts whether it be not of later date than the Romans.

The adjoining *Church of St. Nicholas*, being partly constructed of Roman bricks, and some of its arches formed in the same manner as those of the Jewry Wall, have induced some antiquaries to consider it of equal antiquity, and to be the workmanship of the same people; but I cannot hesitate in ascribing it to a much later date. It is true, that the two smaller arches, for windows, now walled up, on the north side, and over the larger arches, are formed with Roman bricks, and these are disposed in double courses, in the Roman manner, as shewn at, E. The two larger arches are formed of large squared stones, with a little mortar, as are those under the tower, within the church, C. The upper stories of the tower,

both externally and internally, have ornamental blank arches of truly Norman character, F; but the main walls of the tower, as well as part of the church, are formed of the large Roman bricks, and indicate the masonic execution of the Romans. From the contiguity of the church to the Jewry Wall, about twelve feet distant, and from present appearances we may consider it to be part of the same building; and to have been either a temple or Christian church of the Roman colonists of Ratae².

The antient *arch-way*, called the NEWPORT GATE, at *Lincoln*, is a specimen of Roman execution, and consists of very large stones³, placed together arch-wise, and without mortar. There are two openings, being passages of ingress and egress, on the north side of the antient Roman station, *Lindum Colonia*; and though there are now only two, it is supposed that the original portal consisted of one large central archway, and two smaller lateral ones; as in some of the gates of the city of Rome. The whole is rudely constructed, but of such substantial materials that it seems to defy all the operations of time and weather. Of its date we have no clue to direct our conjectures; nor is there any particular style and character to be inferred from the work, even if the era of its execution were ascertained. King, in "*Munimenta Antiqua*," considers it to be the work of the Romanised Britons; but Mr. Wilkins pronounces it to be decidedly Roman⁴. *Vide Plate 1. C.*

At RICHBOROUGH, in *Kent*, are extensive walls of Roman workmanship, extending around three sides of a large oblong tract of ground, which formerly constituted a Station, or fortress of the Romans. Mr. King, assisted by Mr. Boys of Sandwich, after carefully examining the walls, the foundations, and the soil of the included area, states himself to be enabled to refer decidedly to these remains, as illustrating, "in the most complete manner, the nature, and the whole general construction of original Roman fortresses, in this island⁵." *Plate 1. D.*

² Carter, in his "*Antient Architecture*," has given elevations, plan, &c. of the Jewry Wall.

³ These stones are wedge shaped, "and are of various scantling, two feet in depth, and some of them sixteen inches in width, diminishing towards the centre, and three feet seven inches in length, which forms the breadth of the soffit."—*Archæologia*, xii. 180.

⁴ *Idem*, 160. 174.

⁵ *Munimenta Antiqua*, vol. ii. p. 3.

The situation of Richborough Castle is on the verge of a tract of rising ground, which is supposed to have overlooked an inlet of the sea, now filled up with sand. The north wall is about four hundred and forty feet in length; on the outside, in some parts, nearly thirty feet high; and its thickness near the bottom is in general from eleven to twelve, and even thirteen feet. Both surfaces have regular facings consisting of alternate courses of stone and brick; the interior of the wall being filled with chalk, rubble, and flints, grouted together. The external surface of the wall, to the north, is finished with squared stones. Each course of stone is about four feet in height, and is bounded by two rows or double courses of bricks, each an inch and a half, or an inch and three quarters in thickness. Both the lengths and breadths of the bricks are variable; and they also differ in colour, and therefore probably in composition; some of them being red throughout, some red on the outside and blue within, and others yellow. The west and south walls correspond in structure with that just described, but are more dilapidated. The eastern wall is entirely destroyed.

The entrances into this fortress are still distinguishable by breaks in the walls. The Postern Gate, forming an elbowed or bending passage not more than four feet wide, is situated about the middle of the North wall. Solid stone-work (in which was a drain one foot eight inches wide) formed the bottom of this entrance. The western wall is four hundred and sixty feet long; and towards the middle is an opening of twenty-one feet in extent, where was the Decuman, or largest gate, so called, because it was wide enough to admit ten men marching abreast. In the interval of the wall was found a pavement corresponding with the width of the passage. At the north-west and south-west angles of this wall were discovered in 1786 the foundations of two round towers. They were more than eighteen feet in diameter, constructed of solid masonry, the foundation of which was not so deep as that of the wall, whence it may be inferred that they formed no part of the original design, though manifestly of Roman origin. Indications of square towers are also observable on the outsides of all the walls; and Mr. King points out the probable situations of two gates besides the two already mentioned.

The interior area may be divided, by an imaginary line, into the lower camp, where the tents of the soldiery were pitched; and the upper camp containing the tents of the superior officers, the *prætorium*, the *augurale*, and place for sacrifices. "In this upper camp," says Mr. King, "we still find a most perfect and extraordinary remain. For in this very spot, where we may be assured the *prætorium* must have stood, has been discovered, at the depth of a few feet beneath the present soil and rubbish, a solid, regular platform, one hundred and forty-four feet six inches in length, and one hundred and four feet in breadth; being a most compact mass of masonry, composed of flint stones and strong coarse mortar, with a coat of the same mortar spread over the whole, six inches thick, to reduce the surface in every part to a perfect level."—In the centre of this platform "is a second compact mass of masonry, placed upon the former; and made to rise almost five feet above the first great platform: and its dimensions plainly denote its original designation. It is forty-six feet eight inches in length, and twenty-two feet in breadth, in that which forms the most conspicuous and most considerable part; while the rest consists of two *alæ*, or wings, each thirty-two feet six inches in length, and seven feet six inches in breadth⁶." This cruciform mass Mr. King supposes to have been the foundation of the *Sacellum* for the reception of the Roman eagles or military standards; close to the *prætorium*, and in the midst of the *augurale*, or platform devoted to the sacred ceremonies of Roman military worship.

GATEWAY, or SALLY-PORT, in LINCOLN CASTLE.—In the north-west wall are the remains of a square tower, in the lower part of which appears an arch sixteen feet wide, turned with stones about two feet deep, and differing in thickness. This archway, which formed a portal to the tower, and was defended by a portcullis, is supposed by Sir H. C. Englefield, from its similarity in workmanship and materials to the Newport arch, already described, and from its situation in the exact line of the Roman wall of the city, to have been part of that work. He observes, however, that the acknowledged existing north and south gates of the Roman city "have

⁶ "Munimenta Antiqua," vol. ii. p. 18.

an impost, this has none: they are built of vast stones, this of rather small ones," circumstances which preclude the opinion of its being one of the city portals: but he adds, "As the present castle, which was built by William the Conqueror, is evidently of more modern time than the tower, and the tower itself appears to have been of a date posterior to that of the arch in question, as appears by the different thickness of the walls, &c., I cannot help thinking that the Normans and Saxons both found this great arch built to their hands, and so, instead of destroying, turned it into a postern⁷."—*Plate I. H.*

BRIXWORTH CHURCH, *Northamptonshire*, as may be inferred from the annexed illustrations, is unquestionably of very ancient date, and therefore cannot but be highly interesting to the antiquary. Built almost entirely of *Roman bricks*, with its arches, piers, &c. constructed in strict conformity to the genuine works of the Romans, both in Italy and in the Provinces, we are naturally led to refer its erection to that people, during their colonization of Britain. That they built Pagan temples and spacious villas in this country, we have abundance of satisfactory evidence, from the discoveries at Bath, London, Colchester, Silchester, Chester, Woodchester, &c.; and that many of the Anglo-Romans, as well as Romanized Britons, were Christians, is an undoubted fact. If Tertullian is to be credited, many of the latter embraced Christianity about the middle of the second century⁸; and according to the Welsh Chronicles, the Christians were a numerous body before the Romans vacated the island⁹. Three British bishops attended the Council of Arles, early in the fourth century; and others were present at the Councils of Sardica and Ariminum, in the same century¹⁰. These facts, and others which could be adduced, sufficiently shew that there must have been established churches in Britain. Gildas, who wrote in the beginning of the sixth century, says, that after the persecution of Dioclesian, "the Britons renovated their churches, which

⁷ *Archæologia*, vol. vi. p. 378, 379.

⁸ *Lib. advers. Judæos*, cap. vii.

⁹ Hughes's "*Horæ Britannicæ*," vol. ii. p. 21.; and Roberts's "*Dissertation on the History of the Ancient British Church*."

¹⁰ Burgess's "*First Seven Epochs of the Ancient British Church*," p. 7.

had been levelled with the ground:—they founded, they constructed, they completed, and produced, as trophies of victory, the basilics of holy martyrs¹¹.”

This statement coincides with the assertion of Matthew of Westminster, that “within ten years after the suffering of St. Alban, the proto-martyr of England, a Basilic in honour of him was constructed¹².” And the earlier authority of Bede is yet more decisive, who says that at Verulam,—“Peace being restored to the Christians, a church of wonderful workmanship, worthy of his [St. Alban’s] martyrdom was erected¹³.”

The monkish historians of Winchester describe still more distinctly the re-edification of the *Cathedral* church in that city, at the same period¹⁴.

Since therefore many buildings appropriated for Christian worship were raised in Britain, while it was under the dominion of the Romans, there is not the least improbability in the supposition that a Roman church might have been erected at Brixworth. The vicinity still retains traces of ancient military works. North of the church there is a tumulus and indications of entrenchments of a square form, but now nearly levelled; and within the churchyard, to the south-east, extensive foundations of walls have been discovered.

The striking similarity in materials and workmanship which the arches in this church bear to those in the Jewry Wall, at Leicester, an acknowledged Roman work; to others in the Pharos, and adjoining church at Dover, and to various other Roman remains, may be considered as affording the strongest presumptive evidence that it ought to be classed among the few specimens of Roman architecture which this island contains.

The accompanying *Plate* shews the north side of the building, A: a plan at B, on the north side of which is represented the position of an antient wall, which constituted the side of an aile. It has been taken down for

¹¹ Renovant Ecclesias ad solum usque destructas; Basilicas sanctorum Martyrum fundant, construunt, perficiunt, ac velut victricia signa passim propalant. Gildæ Epist.

¹² Matth. Florileg. Histor. ad ann. Chr. 313.

¹³ Bedæ Hist. Eccles. lib. i. cap. 7.

¹⁴ Vid. Th. Rudborn. Maj. Chron. lib. i. cap. 6; et Wintoniens. Eccles. Historiol. cap. 7 et 8, ap. Usserii Britan. Eccles. Antiq. p. 104, 2nd ed. 1687.

ages, but its foundation is to be traced by digging. The three arches at C open from the tower to the church; D is an elevation of one of the upper, or clerestory windows, and it is rather curious to observe that these openings are placed over the piers, and not, as usual, over the arches; E, doorway from belfry to the circular staircase, in which is a very large newel, worked up with bricks and rubble: as is also the soffit of the stairs; F, an archway from the nave to the side aisle, the only one left open.

This very singular specimen of antient architecture appears to have attracted very little attention before the year 1823; when Mr. Baker, the able historian of Northamptonshire, and Mr. Rickman, architect, visited and examined it with all the zeal and attention of true architectural antiquaries. The latter gentleman published a particular description of it in his "Attempt," &c. from which the following passages are derived, as additional particulars of this building¹⁵.

"In its original state this church appears to have consisted of a spacious nave and narrow aisles, a large chancel and a western tower, with a clerestory to the nave, and the chancel divided from it by a large arch.

"The lower story of the tower had four doors, one on each side, the north and south small, the east and west large and lofty; in the upper part of the tower, and looking into the nave, is a window, with two of the rude balustres found in the windows of the tower of the old church, at Barton, on the Humber. In this state the church would be near one hundred and twenty feet long, the nave thirty feet wide, and the aisles ten to twelve feet wide; but as the foundations which were discovered by digging on the north side were irregular, this width is in some degree conjectural, although it is not likely to be more than one foot or two wrong. If we suppose eleven feet as a medium for the breadth of the aisles, it will give the exterior breadth of the church, in the original state, sixty-six feet, as the walls are nearly three feet and a half thick.

"The construction of this church comes now to be noticed, and this is particularly curious; the walls being mostly built with rough red stone rag, in pieces not much larger than common brick, and all the arches turned, and most of them covered with courses of bricks or tiles, as they

¹⁵ See third edition, 1825, p. 266.

may be called, precisely similar in quality and size to those found in Roman works discovered in this country; and over the balustres of the window, looking from the tower into the nave, these bricks are used as imposts. The great arch between the nave and chancel has, at an early period, been partly taken down, and filled up with a good pointed arch; but this was not so completely done as to destroy the remains of the spring of the original arch, which on stripping the plaster was found to have the same tile impost and tile arch, and course of covering tiles, as are found in the other arches. At what date the church remained in its original state the author does not presume to determine, but from the nature of the alterations now extant it must have been very early; and he now proceeds to state these as they appear. The north door of the tower is stopped up, and against the west side of the tower is a circular staircase built of the rag stone, in a very rough state; the stairs are partly remaining, and the under sides of them have been formed upon rough plastered centering, in the usual mode adopted by the Normans. To afford access to this staircase the original west door of the tower has been partially stopped, and the aperture is a small circular headed door. There is no other access to these stairs, and they lead to the two stories of the tower, reaching rather higher than the present remains of the original steeple, upon which is now a belfry and a lofty spire, of a style which may be considered of from 1300 to 1330. Proceeding eastward we find the original ailes destroyed, and the easternmost arch on the south side remaining to its original use, but now leading into a south aisle, nearly of the date of the belfry; and to give access to the eastern part of this aisle, the wall of the original chancel on the south side has been opened, and two arches inserted which are dissimilar in their range, shape, and mouldings. In the arch next to the tower on the south side is also inserted a door, and of such a character as to fix its date to about the year 1150; it is covered by a porch of a date somewhat later. We now come to the present chancel, which is an addition eastward of the original one. The east end had originally one large window and two small ones; the lower part of the large one has been opened to the ground.

The present chancel consists of portions of each of the four styles; on the north side, joining the old chancel, are parts of two Norman divisions, with small flat buttresses, and such a direction as to make it probable that this Norman chancel was multangular eastward. This church has been thus particularly described on account of the extraordinary preservation of so much of the original structure amidst alterations which appear to have been carried on from the time of the Normans to the Reformation, about every fifty years, for so diversified are the different additions and insertions as to character; it is also curious for the discovery of a relic in a small shrine, which appears of the age of the south aisle, and was inserted in the south wall, near a window."

Independently of the evidence arising from an examination of the building, there is satisfactory proof that the church of Brixworth is anterior to the Norman Conquest. From Domesday Book, it appears that "Bricklesworde," as it was then called, was part of the "Terra Regis," or ancient demesne, and a *priest* is mentioned in conjunction with the manor; a circumstance which, wherever it occurs, is considered as indicating the existence of a church. The foundation of an ecclesiastical structure here, may be traced some centuries farther back. Mr. Baker, to whom we have already referred, from a passage in Leland's Collectanea¹⁵, supposes that a monastery was founded at Brixworth towards the latter part of the seventh century. He says, "It appears that in the time of Cuthbald, the second abbot of Medeshamsted (afterwards Peterborough), the contemporary of Wulphere, king of Mercia, who died in 670, several smaller monasteries arose out of, or were supplied with monks and priors from that abbey, as Thorney, 'Bricklesworth,' Bredon, Reping, &c. During the abbacy also of Cuthbald, in 680, Pope Agatho confirmed certain

¹⁵ "Successit in Abbat. Saxulpho Cuthbaldus. Unde factum est ut ex ipso monasterio Medeshamstedensi plura alia sint condita, et de eadem congregatione monachi et abbates constituti, sicut ad Ancarig, quod modo Thorneia dicitur, et ad *Brikeleswortha*, et ad Bredon, et ad Wermundesey, et ad Repingas, et ad Wochingas, et ad plura alia." Collectanea, edit. Alt. 1774, vol. i. p. 5. See also Gunton's History of Peterborough, p. 6, and Suppl. p. 237. Leland extracted his information from the Chronicle of Hugo Candidus, a monk of Peterborough in the twelfth century. See Dr. Patrick's Pref. to Gunton's History.

privileges to the abbey of Medeshamsted, when Bredon, Reping, &c. were enumerated amongst its dependent houses, or cells, but not "Bricklesworth." It is doubtful, therefore, whether that place was ever dependent on, or had any connexion with Medeshamsted, except in having been originally furnished with monks from it. Bishop Tanner, in his *Notitia Monastica*, after noticing the foundation of Bricklesworth and the other monastic establishments from Leland, adds—"All these monasteries were destroyed by the Danes in 870, and were never restored." But this assertion appears to be grounded on no historical evidence beyond the general accounts of the Danish devastations, by the monkish chroniclers, and therefore it cannot be considered as decisive of the point in question."

The TOWER OF EARL'S-BARTON CHURCH, *Northamptonshire*, and that of BARTON-UPON-HUMBER, *Lincolnshire*, were evidently executed by common, unskilful masons, from equally unscientific designs. They mark the total absence of art in the person or persons by whom they were planned. As such we cannot ascribe them to Norman architects, nor to Norman artisans, but rather to the Anglo-Saxons. In the absence of documentary proof we must seek for evidence in analogy, and nothing can be found more resembling the style of the towers, now under notice, than the architectural drawings in certain manuscripts of acknowledged Saxon origin. In the British Museum, and in the Gregorian Gospels preserved in the library of Salisbury Cathedral, are drawings by Anglo-Saxon scribes, in which the triangular arch, and columns resembling balusters, with two or three bands, are represented, and seem to be rude delineations of architectural members, very similar to those in the towers of the two Bartons, and Barneck, in *Northamptonshire*, in which they are employed. These towers have every appearance of being much older than the churches; and we cannot hesitate in regarding the chancel and southern doorway of the church of Earl's-Barton as specimens of genuine Norman architecture. Mr. Baker, the historian of *Northamptonshire*, in a communication on this subject, says, "the south, or Norman doorway of Barton Church, is clearly contemporary with that of St. Peter's,

Northampton; having the same chevron and spiral fluted pillars, as well as ornamented mouldings, and it is highly probable that they were designed by the same architect, as both places belonged to the same proprietor, Simon St. Liz, Earl of Northampton, who married the daughter and heiress of the Countess Judith, in whom both parishes were vested at the time of enrolling the Domesday Survey."

The tower of Earl's-Barton, which is represented in the annexed engraving, numbered 3 in the list, and of which some details are given in No. 4, is very singular both in design and construction. It seems like the execution of a carpenter, or person accustomed to work with timber, rather than that of a stone-mason. The disposition of the large, thin stones resembles the frame work, or quartering of common partition walls, or those of old timber houses, where upright and diagonal pieces of wood constitute a sort of framing in which brick-nogging, or lath and plaster is employed to fill up the openings. As indicated by the print, the walls are partly composed of stone quoins, or stone ribs, placed perpendicularly, with some turned as blank arches, and others fixed diagonally, whilst the intermediate spaces are formed with small rubbly stones and mortar. Except the upper story, the walls are nearly solid, with merely a small rudely formed doorway to the west, and very small windows or arched apertures in two stories unglazed: indeed there is not any appearance of glazing to this tower, and its openings for light are very small. Three of them are shewn in PLATE, Number 4, A and F; and we cannot easily fancy any thing in the art of design, and science of construction, more simple, crude, and unskilful than that at A. The arches at E and F are formed of single stones, as are those in the upper tier of windows, and these are but slightly worked with the chisel. Over the arches of the lower apertures are representations of a cross, and the faces of the stones are marked by very slight mouldings, both hollow and projecting. The columns affect more ornament, having each three rings or fillets, and being all varied in contour, either swelling in the centre, like rudely formed balusters, as at B, or by having double swells, as at F, where one of them is shewn with its singularly-formed capital. The caps and bases

consist each of a single stone, unadorned, and are placed without any regard to symmetry. The summit, or embattled part, is comparatively modern. The western doorway, which is equally rude in design and in construction, is formed of two large pieces of stone, almost unchiseled, for the jambs; imposts with slightly hollowed arches for ornament, and large masses of irregularly-sized stones for the arch. The measurements of this doorway are: opening three feet four, by seven feet four inches, and three feet eight inches in depth. The similarity of the form and construction of this doorway to those of the tower of Barton-upon-Humber, see PLATE, No. 5, and of Barneck, in the same plate, B 2, implies that they were all executed by the same workmen: or they may be regarded as marking the system of a particular epoch.

The southern doorway of Earl's-Barton Church, represented in PLATE, No. 4, is a specimen of highly-ornamented Norman workmanship, and we immediately recognise the analogy between it and the western archway of St. Peter's Church, at Northampton, as will be evident by referring to the interior view of the latter church, numbered 20 in the list. In the chancel of Earl's-Barton Church is an arcade of semicircular arches, with zigzag mouldings, a billet string course, and other architectural features of the Norman style, which accord with the doorway already referred to. On the south side near the altar are three stone stalls, with seats, rising progressively eastward; and still nearer the altar is a piscina. In the eastern wall is a window of three lights, with lancet heads, and with the middle division rising above the other two.

The TOWER OF ST. PETER'S CHURCH, *Barton-upon-Humber*, Lincolnshire, may be fairly referred to the same age, and be included in the same class, as that just described. "The walls," says Mr. Willson, in a letter to me, "are strongly built of rubble stone and grout; interspersed by a sort of frame-work, formed of coarse freestone, of the same grit as the doors and windows are cased with. The uppermost story is evidently of later construction than the lower parts, and the windows of this upper story being of the Norman style gives a strong probability of the rest being of Saxon

antiquity; be that as it may, this tower constitutes an highly interesting specimen of the campanile, in its most antient style. Your plate displays the structure so well that no particular description can be required. The doorway on the south side is low and massy, whilst those on the east and west sides are much taller, and their jambs are not rebated for doors. The windows of the original upper story consist of two openings each, covered by two stones inclining together, in the manner of a pointed arch, but without any curvature. Similar arches, if they may be so termed, are found in the tracery on the sides of the tower; and such arches are known to have been used for decoration in the earliest variations of Roman architecture. They may be seen on several Sarcophagi in the catacombs of Rome, &c. (see *Roma Sotteranea*, by Aringhi, folio). The lower window of the south side consists also of two openings, separated by a circular pillar swelling its thickness in the middle; so at Earl's-Barton. Could we suppose the taste for pun and rebus, which dictated many whimsical decorations in the buildings of the fifteenth and sixteenth centuries, had been indulged in these more antient structures, they might be described as Barred Tuns, allusive to the names of the two places."

"I consider this tower, and that of Earl's-Barton, to be the earliest structures for bells that were ever erected in their respective places, and suppose them to be earlier than the conquest; but not more than a century older at the most. It may be useful to remark that many churches in Lincolnshire, as well as Barton, have bell towers of great antiquity, all built in a similar style, though most of them have suffered mutilation, or have had additions of pinnacles, battlements, spires, &c. raised upon them, in later ages. All these towers are built of rubble and granite, with quoins at the angles, and door-cases, &c. of squared stone. The walls are so massy that the thickness of the two sides amounts, in some instances, to more than the whole space within the tower. With such solidity it is no wonder to see many of these towers quite firm, after the churches that were originally attached to them have fallen into decay and been rebuilt. These towers have no windows, excepting narrow loops below the uppermost story where the bells hang. There, each side has a window of two

arched openings, and parted by a single column, which in some instances resembles the Corinthian order in its capital. The tower of St. Peter's Church at the Gouts, in Lincoln, has a fine tower of this description about seventy feet high. St. Mary's Church, very near to it, has a tower of like style. At Branston and Hainton are two others, bearing stone spires of the fourteenth century. Bracebridge, Clee, Scartho, Thoresway, Sixhills, Harpswell, &c. have also towers of this fashion, most of them embellished with battlements, or other additions of a later style."

The Seven *architectural details* on the plate with the tower of Barton-upon-Humber, are from the *Tower of Barneck Church*, Northamptonshire, not Lincolnshire, as erroneously engraved on the plate. The door-way, at the west end, B 2, has been already referred to, and the blank arches, figures 1, 5, and 7, may be adduced as imitations, or corresponding specimens of workmanship to those in the two Bartons. The interlaced ornaments and patera, 3, 4, and 6, resemble some of the carving on the very early Christian stone crosses.—“The churches of Brixworth, Barton-on-the-Humber, Earl's-Barton, Brigstock, and Barnack,” says Mr. Rickman¹⁷, “have been described as briefly as possible, from a desire that they should be visited and minutely examined by those who feel any interest in the question of the existence of real Saxon edifices; they must be seen to be properly appreciated; for to do justice to them in words would require a volume to each.”

CRYPT at LASTINGHAM, or LESTINGEHAM, *Yorkshire*. Lastingham is a small village about five miles from Kirby-Moorside, in the mountainous part of the North Riding of Yorkshire. Here, in a rude wild, according to Bede, among craggy and remote mountains¹⁸, a small monastery was founded by Bishop Cedd, on a plot of ground given to him by Oidilvald, or Edilbald, son of St. Oswald and King of Dēira, who intended it both as a place of worship for himself, and of sepulchre for his remains. Cedd was a Northumbrian, and had been educated with his three brothers at Lindisfarne. He afterwards became bishop of the East Saxons, whom he

¹⁷ “An Essay on Gothic Architecture,” 3d. edition.

¹⁸ “Eccl. Hist. b. iii. c. xxiii.

had re-converted to Christianity, and during one of his occasional visits to his native place, he commenced the foundation of this monastery which was completed by his brother Cynebil, agreeably to the discipline of Lindisfarne. John of Tinemouth places this foundation in the year 648¹⁹, but it seems from Bede to have been a few years subsequently to that time. Bishop Cedd died here in the year 664, during a mortality, which proved fatal also to many of his followers. He was at first buried outside the monastery, but "in process of time," says Bede, "a church of stone was built in the monastery, in honour of the blessed mother of God, and his body was interred in the same, on the right hand of the altar²⁰." From this passage it may be supposed that the first church was of wood; at what period it was rebuilt with stone is uncertain, yet it must have been previously to the time of Bede's compiling his history in the early part of the eighth century. Bishop Cedd was succeeded here by his brother Ceadda, or Chad, who in the absence of Wilfrid was consecrated in the See of York, which, in about three years, he resigned to the latter prelate, and retired to *Lestinghae*, or *Laestingaeu*, as this place appears to have been then called. He was subsequently (anno 669) made Bishop of Lichfield, in which city he died, and was buried in March, 672. Nothing further appears to be recorded of the history of Lastingham till after the Norman conquest, but it is supposed to have been "completely ruined in the Danish wars," between 867 and 870, when the whole of Northumbria was devastated²¹. "The Danes," according to Simeon of Durham, "reduced its churches and monasteries to ashes. Christianity was almost extinct: very few churches were rebuilt, and those only with hurdles and straw, but no monasteries were re-founded for almost two hundred years after²²."

¹⁹ Vide Hist. MS. Joh. Tinemuthensis in Bibl. Bodl. lib. xvii. cap. 153.

²⁰ "Qui primò quidem foris sepultus est, tempore autem procedente, in monasterio ecclesia est honorem beatæ Dei Genetricis de lapide facta, et in illa corpus ipsius ad dextram altaris reconditum."

²¹ Dugdale's "Mon. Angl." vol. i. p. 343, Caley's edit.

²² Vide "Decem Script." Coll. 206.

In Dugdale's account of St. Mary's Abbey, at York, it is stated from the narrative of Stephen, the first abbot, that the said Stephen became a monk of Whitby (which is on the eastern coast of Yorkshire, and within a few miles of Lastingham) in 1078, where he soon after succeeded Renford, as abbot; but finding his monastery exposed to pirates and robbers, as well as oppressed by the lord of the fee (William de Perci), he besought the king to permit the removal of his establishment to *Lastingham*, which was then a part of the royal demesne, the former convent having been long abandoned²³. The king having acceded to his request, the restoration and rebuilding of the monastery was begun²⁴; but the country being infested by robbers, Stephen within a few years (in 1088) removed with his fraternity to York; Alan, Earl of Brittany, having endowed the convent with the Church of St. Olave, and four acres of land in that city. In the Domesday-Book, *Lastingham* is mentioned as a part of the fee of Berengerius de Toden, of whom Gamel held there one manor and one carucate of land, and the abbot one villain and one plough. Lastingham Church is now parochial, but the time it became so is unknown.

Such then is the whole of the information that can be collected respecting the origin of Lastingham Church; information which, connected with the architectural character of the Crypt, (as shewn in the accompanying prints) and of the oldest part of the superstructure, almost completely negatives the opinion entertained by some, that the crypt is a portion of the antient church, mentioned by Bede. We may, however, refer it, with confidence, to the early Norman times, and consider it as an interesting relic of the monastic buildings erected by Abbot Stephen after his removal from Whitby. In the massive character, forms, and ornaments of the columns, and the simplicity of the groining and arches, it corresponds with other

²³ "Tum nimirum vacans, sed olim Monachorum in eo habitantium frequentia et religione egregius."—"Mon. Angl." vol. iii.

²⁴ "Hunc ergo locum, à rege nobis datum, paulatim restaurare, et quæ habitationi monachicæ erant necessaria cœpimus ædificare." Dugdale.—So also Leland,—"Stephanus abbas cum suis cœpit restaurare monasterium de Lestingey."—"Collectanea," vol. i. p. 22, ed. alt.

known crypts of the Norman age. Its plan is, however, peculiar, (*vide* PLATE, No. 80 of list, No. 1), and in its circular eastern termination it resembles the antient *Basilics*. The present entrance descends by a trap-door and flight of steps from the west end of the nave, but originally there was another entrance from a vaulted passage on the north side, which is traditionally reported to have led to Stone Houghs, three hills, or barrows, at between two and three miles distance. At the east end is a small loop-hole window, and there are two others in the square part, as marked in the plan. In its general plan the superstructure is similar to, though rather later in style than the Crypt, which has occasioned the latter to be denominated the Low-Church.

CRYPT OF ST. PETER'S-IN-THE-EAST, *Oxford*. The long disputed question between the two Universities of Oxford and Cambridge, respecting the priority of their origin, has been so immediately associated with the presumed antiquity of this Crypt that it becomes of considerable interest decidedly to ascertain the precise era of its erection. The Oxonians, on the authority of a passage in Camden's edition of Asser's Life of King Alfred, (which was printed at Francfort in 1603) attribute it to the learned Grymbald, who was invited from France by that sovereign in the year 885, and settled at Winchester; but the asserted fact of his having given lectures at Oxford during three successive years after his arrival in England, and before his removal to Winchester, rests only on the single testimony of the manuscript from which Camden's work was transcribed. Sir John Spelman²⁵, Whitaker²⁶, and Conybeare²⁷, were all of opinion that the whole paragraph was spurious, since it was neither to be found in the manuscript from which Archbishop Parker printed his edition of Asser, in 1574, nor yet supported by any other historical evidence of established reputation; and it is not a little remarkable that Camden's manuscript, which is stated to have been in the possession of Henry Saville, of Banke,

²⁵ Vide "Life of Alfred the Great," pp. 177—189.

²⁶ "Life of St. Neot," pp. 163—183.

²⁷ "Architectural Antiquities," vol. iv. pp. 121—124.

near Halifax, has altogether disappeared. Spelman appears to have thought that some 'falsifier' had gone between Camden and his Frankfort press; and Whitaker, who subjected the entire passage to a kind of objurgatory analysis, expressly declares it to be an "interpolation" in which "forgery had been superadded to falsehood."

That part of the spurious paragraph which particularly refers to this church states, that Grymbald on retiring to Winchester took care to have transferred thither, "the tomb in which he had proposed, after his course of life was ended, to have his bones reposit, in the *vault* made under the chancel of St. Peter's Church, at Oxford, a church which he had himself built from the very foundations, with stone most highly polished²⁸."

It has been the above passage, unsupported by any other historical record of antient date, that has given such extensive currency to the opinion entertained by antiquaries of the remote *Saxon* origin of this church; yet there is nothing in the fabric itself which can warrant our ascribing it to any period anterior to the Norman era. Even the Rev. Mr. Dallaway was so strongly impressed with the belief of its great age, that after remarking that "the choir part is said to be the most *antient* structure in England," he adds, "and its pretensions may be allowed, though we reject the legend of St. Lucius²⁹."

Dismissing, however, all the claims of this fabric to a Saxon origin, we advance to the Norman era, with the prevalent architecture of which the crypt, and a part of the chancel, so immediately accord, that scarcely a doubt can exist of those parts being wholly referable to that period. The sculptures, flutings, indentations, and other ornaments of the capitals, the

²⁸ "At Grymbaldus hæc iniquo animo ferens, statim ad monasterium Wintoniense ab Ælfredo recens fundatum proficiscebatur, deinde tumbam Wintoniam transferri curavit, in quâ proposuerat post hujus vitæ curriculum ossa sua reponenda, in testudine, que erat facta subter cancellam ecclesiæ Divi Petri in Oxoniâ; quam quidem ecclesiam idem Grymbaldus extruxerat ab ipso fundamento de saxo summâ curâ perpolito."—The manuscript of Camden's *Asser* was supposed to be of the time of Richard the Second; but that which is yet extant in the Bodleian Library, and from which Archbishop Parker's edition was printed, was thought by the erudite Wanley to be of as early a date as the year 1000.

²⁹ Essay on English Architecture, p. 65.

proportions of the columns, the character of the ribs and groining, and the forms and mouldings of the arches are all in exact conformity with our early Norman buildings; and the probability is that this edifice was first raised within a very few years after the Norman conquest. In corroboration of these remarks we may refer to the Domesday Book, in which a church belonging to the king (afterwards given to Robert D'Oiley, founder of Oxford Castle) is mentioned as existing in this parish at the period of the Survey.

From the perspective view, No. 7 in list, and the Ground Plan, No. 2, in Plate No. 80, the architectural arrangement of the crypt may be distinctly understood. It is longitudinally divided into three parts by two rows of columns, four in each row. All the capitals are embellished with sculpture of a varied description, and in a few instances consist of grotesque animal and human figures not very dissimilar to those in Lanfranc's Crypt at Canterbury. The windows, of which there are four on the south side, and two at the east end, where there appears to have been an altar, are of the loop-hole kind. In the Plan, at *a*, was an opening through the wall, now closed up, which probably communicated with some other crypt or chapel: *b b* are square recesses: the *c c*'s distinguish the windows; at *d* is a staircase communicating with the chancel³¹: at *e*, is the present entrance from the churchyard, very strangely cut through a very thick buttress: *f*, altar niche; *g g*, two small square recesses in the wall. This crypt is thirty-six feet in length, and twenty-one feet in width.

IFFLEY CHURCH, Oxfordshire.—In the Domesday Book Iffley appears to be noticed under the name *Giveteslei*, which at the time of the survey was held by Earl Albericus. In different writings it occurs also under the appellations of *Yftele*, *Yeoffley*, and *Eiffley*. The church, which is a very curious and well preserved specimen of Anglo-Norman architecture,

³¹ See a view of the north side of the chancel in "Architectural Antiquities," vol. iv. p. 121; and another of the entire eastern part in Neale and Le Keux's Churches, vol. ii. An interior view is also skilfully engraved by Mr. Skelton in his "Oxonia Antiqua," and another, beautifully in aquatint, in Ackermann's History of the Colleges, &c. of Oxford.

is said by Warton to have been "erected by a Bishop of Lincoln, in the twelfth century³²;" but he has not mentioned his authority for that statement, nor has the present writer been able to trace it. It was certainly built previously to the decease of Henry the Second, which occurred in 1189, since the charter of Henry de Clinton, granted to the Priory of Austin Canons at Kenilworth, in Warwickshire, in the latter part of Henry's reign, states, that the church of *Yftele* and a virgate of land at *Covele* (Cowley, near Oxford) were given to the said priory by Juliana de Sancto Remigio. Kenilworth Priory was founded by Geoffrey de Clinton, Henry's grandfather, (Lord Chamberlain and Treasurer to Henry I.) and it presented to this church, at least, as early as 1217³³. The church at Stewkley, (*Stivecle*) in Buckinghamshire, as Warton has remarked, is exactly in the style of that at Iffley, but with some variations in the ornaments; and it is rather curious that the patrons of that edifice were also the monks of Kenilworth, to whom it had been granted by the second Geoffrey de Clinton, in Henry the Second's reign, and confirmed by William Pipard³⁴. The west door-way to the church at Kenilworth is also very analogous in style and ornaments to those of Iffley and Stewkley. An account, with views and a plan of *Stewkley Church*, will be found in vol. ii. of the *Architectural Antiquities*.

Iffley Church is of small dimensions, but forms an interesting subject both for historical inquiry and graphic illustration, and it is to be regretted that so little is known of its precise origin; although considerable pains have been taken in research, on the present occasion, not any thing more of its early history can be ascertained than what has been given above. Its architectural character, proportions, and sculptured ornaments are exemplified in the annexed plates, which are given in plan, elevation, and perspective, for the purpose of affording the most satisfactory illustration of this very interesting Anglo-Norman edifice.

From the *Ground Plan*, &c. No. 8 in list, it will be seen that this edifice

³² "History of Kiddington," p. 11, 3rd edit.

³³ Henry's Charter is preserved in the Register of the Priory, now in the British Museum.

³⁴ Dugdale's "Antiquities of Warwickshire," p. 157, a. edit. 1657.

consists of a nave, with space beneath the tower, and a chancel, all without ailes, and that the ancient walls, distinguished by a darker shading, terminate at the extremity of the fourth cube eastward, the remaining division being an addition to the building in the early Pointed style: over the middle part, between the nave and chancel, rises a low Norman tower. The western entrance at A, in Plan, is deeply recessed: figure 5 refers to the enlarged plan of the mouldings distinguished by the same number. B is the south, and C the north door-way: the figures 6, 7, 8, and 9, connected with them, refer to the enlarged plans of the same parts. The small *a*'s shew the situation and horizontal plans of the windows, one of which is given larger at 12. The other figures and letters engraved on the plan shew the various members, and their situations on a larger scale than they could be shewn in the size of the plan. At *k*, on the north side, is a circular staircase to the tower, which is approached both from within and without. At *k* on the south side is a stone pulpit. At *c c c d* and *e* are stone seats for officiating priests at the altar, with piscina and ambry—*h h*, buttresses of comparatively modern date. At the south-east angle of the tower are some stairs in the wall, which probably communicated with a rood loft. The font is antient.

The west front is minutely defined in *Plates* Nos. 9 and 10. In the first, it will be seen that a modern window has been inserted in the middle division, in the place of a circular window which was the original work—a torus moulding still extends round the opening, on the inside. The pediment has been much reduced in altitude, as shewn at *d*, by which, part of the archivolt mouldings have been cut away; the three windows have been walled up, and a smaller window in the gable entirely destroyed. The original height of the gable is evinced by the marking of its junction with the tower. In *Plate* No. 13 are two views of the church, which serve to define the exterior features of the whole building. The western door-way offers a fertile theme for comment, criticism, and theory. It is redundantly charged with rude sculpture: in which the zigzag, or chevron with beads—the beak-head, and allegoric, with astronomic insignia, are capriciously displayed. (A very beautiful engraving of this door-way is given in Skelton's "Antiquities of Oxfordshire.")

CASTLE-RISING CHURCH, *Norfolk*.—The very curious and interesting façade represented in the annexed print bears such a striking similarity, in form and details, to some of the antient parochial churches in Normandy, that we cannot hesitate in ascribing it to the Anglo-Norman era, and to a Norman artist. Mr. Cotman says, “the west front in particular may bear a comparison with the finest specimens of Norman architecture in England, or even in Normandy³⁵.” It is recorded that the famous Odo, Bishop of Bayeux, who valiantly co-operated with William, Duke of Normandy, in subduing England, was rewarded by the conqueror with the earldom of Kent, and among other landed possessions with that of Rising, in Norfolk³⁶. Taking up arms against William Rufus, he was subdued, and this manor was given by the king to William de Albini, that monarch’s pincerna, or butler. His son and heir is said to have built the Castle at Rising³⁷; but the historian of the county neither furnishes us with fact or conjecture respecting the time of building the church, nor of the person by whom it was erected. He merely says, “the church is an antient pile, built in a conventual manner, with a tower between the body of it and the chancel:—the west end is adorned with antique carving and small arches.”—Such are the evidences and accounts we obtain from topographers respecting this church; and from which we can derive little information. Considering the character of Bishop Odo and his term of occupancy of this estate, we may safely refer the original building to him, although subsequent Lords might have added to, or enlarged it. The western front, at least, may be ascribed to Odo; but the eastern end is of the first Pointed style. The church was cruciform in plan, with a tower in the centre, but the transept is nearly all destroyed. Near the western end, within, is a curious antient *font* represented in plate, of fonts, No. 26 in list, and figured 4.

³⁵ “Architectural Antiquities of Norfolk,” fol. 1818.

³⁶ It appears that Odo held this manor at the time of making the Domesday Survey in 1085. Parkyn’s “Topog. Hist. &c. of Norfolk,” 8vo. ed. 1808, vol. ix. p. 42.

³⁷ A history and description of the Castle, with plan and views, are given in the third volume of “The Architectural Antiquities.”

CASTOR, or CASTER CHURCH, *Northamptonshire*.—The central tower of this building, represented in the annexed print, is profusely ornamented on the exterior surface, and may be regarded as unique in England. Almost every variety of moulding and ornament of Anglo-Norman architecture are displayed on this edifice. The corbel table with grotesque heads, the nebule, the billet, the spiral column, the doubled column, the torus, the flat, and even zigzag arch mouldings are all employed; whilst the wall itself is adorned with the trowel, and the scaly facing. With open arches, and continued arcades, all round, the two upper stories of the tower present an highly enriched effect. The lower story is, however, quite plain; whilst the summit is crowned with an octagonal spire, rising within a perforated and embattled parapet. Both spire and parapet are comparatively modern. Other parts of this church, as well as the tower, are peculiarly interesting to the architectural antiquary. Beneath the tower, and partly supporting four semicircular arches, are three half columns attached to each pier, with regular capitals and bases. The capitals are ornamented with foliage and figures, among which are representations of two men fighting with clubs and shields, also dogs, a boar, deer, &c.

Over the south door of the chancel is a stone forming a sort of lintel, but cut into a trefoil head, inscribed with these letters, XV KL MAI. DEDICATIO HVI ECLE—A.D. MCXXIII. which is read by Mr. Gibson³⁸, XV—KL—MAII—DEDICATIO HVI ECCLE A.D. M.C. XXIII. All the letters excepting XXIII. are raised on the face of the tablet, whilst these are cut into it. On the south side, near the west end, is a porch with a pointed arched entrance, over which is a basso-relievo of a bust of our Saviour within an ornamented frame. The door-way between this porch and the church has two small columns on each side, with sculptured bases and capitals resembling those beneath the tower; and the door itself is adorned with carving, and an inscription in these letters—† RICARDUS BABY RECTORIS ECCLESIA DE CASTRA FE. The chancel has three tall lancet-shaped windows on the north side, also a square niche and piscina in the same wall, and there are two pointed

³⁸ See "Comment upon part of the fifth Journey of Antoninus through Britain," &c. by the Rev. Kennet Gibson, 4to. 1800.

arched piscinas in the opposite wall. The church consists of a nave and ailes, with two circular columns between, on each side, a chancel, a tower in the centre, and a transept. In the absence of all historical information respecting the age, &c. of this church we may pretty safely refer its erection to the date above quoted from the inscription, i. e. 1123, the tenth and eleventh of Henry I.

Castor, as its name implies, is the site of a Roman Station, and many curious and interesting vestiges of the occupancy, arts, and customs of the Anglo-Romans have been found here. Mr. *Artis*, of Milton, Northamptonshire, has devoted much labour and zealous research in exploring the subterranean relics of this place, and has fortunately succeeded in bringing to light several objects; an account and illustrations of which he is now preparing for publication.

HADISCOE, OR HADESCO CHURCH, *Norfolk*.—Respecting this edifice the historian of the county merely tells us that “it is covered with lead, and has a round tower, with five bells:”—we learn, however, that the parish belonged to Stigand, Archbishop of Canterbury, in the time of Edward the Confessor; that it was afterwards successively held by the Conqueror, and by Robert de Bellomont, Earl of Mellent, in Normandy, and of Leicester in England, who gave it to the Benedictine Abbey of Præaux, in Normandy. Here was a preceptory of knights-templars, to which King Henry III. was a benefactor. From these manorial facts we can derive but little light towards illustrating, either the architectural date of the door-way, &c. here represented, or the round tower attached to the church. The former, however, we cannot refer to an earlier period than the end of the reign of Stephen. Its mouldings, particularly the two uprights on each side of the door³⁹, as well as the ornamented door itself, are curious; and the costume, and uplifted hands of the statue are deserving of attention. Mr. Cotman, in his “*Architectural Antiquities of Norfolk*,” has

³⁹ Comparing these ornaments with others very similar in the door-way, with pointed arch, to the Round Church at Little Maplestead, built by the knights templars, we may refer the two to the same age.

given a beautiful etching of this door-way, and another of the round tower, at the west end of the church. By his print it appears that the tower diminishes from the base upwards, and is divided into five stories by bands. The upper story has double windows formed of triangular, or pedimental mouldings. *Round towers* attached to churches with bells are almost peculiar to the counties of Norfolk and Suffolk, where they are numerous, and are all of antient date.

FOUR DOOR-WAYS to the CHURCHES of SHALFLEET, *Isle of Wight*; HANBOROUGH, *Oxfordshire*; AVEBURY, *Wiltshire*; and in the CLOISTERS of PETERBOROUGH CATHEDRAL. We seek in vain for histories of these portions of buildings; indeed the churches themselves are unnoticed in antient record. It must suffice therefore to examine these delineations as hints for the architect in forming designs, and for the antiquary as examples of the style and forms in which our Norman ancestors made their entrances to sacred buildings. It will be observed that the first two have sculptured imposts or lintels filling up the heads of the arches, and that the capitals as well as archivolt mouldings are variously ornamented. In the third example, at *Peterborough*, we are presented with a very unusual, if not unique ornament, running round a plain arch, and the latter springing from impost mouldings of Roman character. Beneath one of them is the figure of a cross inscribed on the stone. The church door-way at *Avebury* has a bracket at the crown of the arch, and has two slender columns on each side.

The *Door-ways* to the CHURCHES of LITTLE-SNORING, *Norfolk*, and SOUTH-WEALD, *Essex*, offer a variety in design to the former. The first is certainly a singularity, and calculated to give great scope for conjecture and inference to the theorist, who might "ring the changes" of dissertation on the Saxon semi-circular, the Saracenic horse-shoe, and the zigzag Pointed arches which are blended in this specimen. It is evidently a freak of fancy in the builder: from the style of the column, with its capital and base, and the form of the Pointed arch, I am induced to consider it to be

about A. D. 1180. That of South-Weald classes with the door-ways of Earl's-Barton, and St. Peter's, Northampton, with the variation of having an ornamented lintel, or impost, filling the arch.

The CHURCH of ST. PETER, *Northampton*, has been already referred to, p. 193, and has been described, and illustrated by three engravings in vol. ii. of "*The Architectural Antiquities*." Its date we may safely refer to a time, soon after the Norman conquest, when Simon St. Liz was Earl of Northampton, and who most probably occupied the contiguous castle. The ground plan (see Plate of Plans, No. 80) displays the arrangement and dimensions of the church; and the annexed engravings, of *interior view*, looking south-west under the tower,—of a *series of capitals*, &c. to the columns within the church—and of the *view of the tower and its details*, serve to define its chief architectural characteristics. The ground plan shews it to consist of a nave, and two narrow side ailes, a tower at the west end, and a porch on the north side; the last of which is modern. A series of columns, consisting alternately of single shafts, and of four conjoined half columns, extends on each side of the nave, supporting two rows of semicircular arches, which are ornamented with zigzag mouldings on each face. Over these arches is a row of small semicircular-headed windows on each side, but very distant from each other. It may be regarded as singular that the architect should have designed his single shafts with bands, or belts, at the centre, and not placed them rather round the clustered columns, where they would have appeared with some meaning, and for an apparently useful purpose. This will be understood by reference to the plate of the *interior view*, in which the single, as well as the clustered shafts—the form and ornaments of the arches, and particularly of the highly enriched arch under the tower, are all accurately delineated. The design and forms of the capital and base are also clearly defined in this view; whilst the other engraving, representing *nine of the capitals*, halves of two central bands, and the sculptured ornaments of four different sides of Abaci, is calculated to furnish the stranger with correct lineal information of the style of design and grotesque imagery

employed in this very curious edifice. Foliage, birds, beasts, monsters, a rude volute, with scrolls, &c. are incongruously blended on these capitals; and although we seek in vain for the interpretation of their symbolic designs, we may fancy that they involve some hidden meaning, or latent history. The western end of the tower presents an architectural riddle, to puzzle the antiquary, in an arch-moulding, or series of mouldings, elaborately charged with varied scroll-work, foliage, and interlaced ornaments. The singularity of this arch arises from the difficulty of accounting for its purport or meaning; as it does not appear to have belonged either to a door-way or window. The angular *buttresses* are also singular, if not unique. They are merely ornamental, for they are wholly unnecessary either to support or aid the solid walls. The upper story is evidently of later date than the other part of the tower, or the original church; and some antiquaries are of opinion that the buttresses were formed, and worked up the angles when the summit was erected: I am persuaded that they are coeval with the parts of the tower, to which each story, or course, is respectively attached⁴⁰.

The letters of reference on the Plan point out the following parts: a, modern entrance door-way; b, north porch, also modern; c, an old door-way closed up; d, font; e, entrance to belfry stairs; f, niche in the wall for a tomb; g, antient door-way; h, modern entrance door-way; beneath c is a groined vault of old construction.

The CHURCH of STEYNING, or STAYNING, *Sussex*, as indicated by the accompanying engravings, presents some genuine Norman architectural features. It is a large edifice, and appears to have been dependant on the famous and splendid Abbey of Fécamp, in Normandy, whose abbot bore

⁴⁰ In taking leave of this church I should impeach my antiquarian as well as friendly feelings, were I to pass unnoticed the praise-worthy and unprecedented exertions of a gentleman and lady of Northampton, who have employed much time, care, and labour, in cleansing the ornamental members of the interior. By scraping off some loads of the "beautifying" white-wash and plaster of former church-wardens, they have rendered the capitals and arches of the church clear and distinct; and it is confidently expected that the indefatigable historian of Northamptonshire will, when he comes to treat of this edifice, bring out its annals equally clear, and thereby gratify and inform the architectural antiquary.

on his shield three mitres, in token of his supremacy over three large abbeys. Steyning, however, was a place of note before it was attached to the Norman monastery; for we find that St. Cudman, or Cuthman, and King Ethelwolf, father of Alfred, were buried here. King Edward the Confessor gave lands in this place to the Abbey of the Holy Trinity at Fécamp, which were confirmed by William the Conqueror. Soon afterwards some Benedictine monks were placed here, and established an alien priory: Gervase of Canterbury says, that a dean and canons were settled at this place⁴¹. The annexed engraving, No. 22 in list, presents an elevation, exterior, A, and interior, B, of part of the nave, with plans of wall and window, C, the font at D, column, E, and archivolt mouldings, F. The next plate, No. 23, represents Plan at A, with figures of reference to the columns. In plate, No. 24, the Roman letters refer to these numerals in sequence: thus 1, 2, and 3, correspond with A B C, &c. Letter B on plate, No. 23, is the plan and summit of a pilaster buttress; C, clustered capital under the tower; D and E, bases, capitals, and archivolt mouldings, to a door-way; F and G, block cornices under the parapet; H, door-way, with plan, h; I, K, and L, windows; M and N, parts of others; O and P, pateras at the termination of arch mouldings. Mr. Rickman says, "Steyning is a very curious Norman church, with a great variety of excellent and very elaborate details, which deserves attentive study."

WINWALL HOUSE, *Norfolk*, may be considered the most antient and most perfect specimen of Norman domestic architecture in England; and as such, I cannot help regretting that I did not procure minute details of every part when I visited it, in company with the Rev. *Mr. Forby*⁴², a well informed antiquary, about ten years ago. It must suffice to remark that the walls, the buttresses, with cylindrical shafts at the angles, the form and situation of fire hearth and chimney-piece, A and B; the moulding D, and angular column, with parts of the groined ribs at C, are all

⁴¹ Tanner's "Notitia Monastica," Sussex:—and Dugdale's Monasticon.

⁴² To this gentleman I was indebted for a full and interesting history, &c. of Castle-Acre Priory, published in vol. iii. of "The Architectural Antiquities."

indicative of Norman design. The view is merely to shew the present appearance of the house in which the square and lookern window:—the roof and chimney shafts are modern. The plan of the ground floor, E, is entered by a small door-way on the south side, and lighted by three windows. A partition wall divides the space into two apartments, the smaller of which is arched over, and supports a sort of plaster floor. This floor contains also two apartments, the largest of which had four small windows, indicated in plan B, and a fire-place, &c. The whole building is thirty-five feet in length by twenty-seven in breadth, and in height, to the top of the side walls, sixteen feet. It has the appearance of being a complete insulated edifice, the outline of which appears to be entire and original, and every where strictly Norman. We cannot perceive any marks of altar, piscina, or other indication of its having been a chapel, although Parkin, in his *History, &c. of Norfolk*, (vii. p. 509, 8vo,) refers to it as such, and says, “in a writing about 1570 I find it wrote *Wynhold Capella*.” The place appears to have derived its name from St. Winwaloe, a British abbot and saint, who died March 3, 529, and to whom a chapel here attached to a priory was dedicated. Parkin says, he could not meet with any account of this place till the seventh year of King John, when the Earl of Clare held a court here. William the Conqueror granted the manor of Wereham, of which Winwall forms a part, with many other lordships in this county, to Rainold, one of his followers, from whom it passed to the Earls of Clare, who had extensive possessions in this county, Suffolk, Kent, &c.⁴³

VIEWS OF SIX FONTS. In a subsequent part of this volume, APPENDIX, No. v. will be found some remarks on, and a list of several fountains. Those represented in the accompanying plate may be regarded as interesting specimens of this species of church furniture. No. I. in WINCHESTER CATHEDRAL, called “*crux antiquariorum*, or the puzzle of antiquaries,” is of large dimensions, and adorned with rude sculptural representations of some sacred legend. The era of its formation, and the meaning of its

⁴³ Dugdale's *Baronage*, vol. ii.

un-artist-like sculpture, have afforded themes for much literary speculation, and are yet enveloped in doubt. The basin consists of a square block of black marble, having each of its sides charged with sculptured groups of figures, in low relief, and the angles, on the top, ornamented with doves, cups, zigzag, &c. Mr. Gough thinks the sculptures are allusive to the story of St. Birinus, but Dr. Milner, (*History of Winchester*) contends that they allude to, and are illustrative of some incidents in the life of "St. Nicholas, Bishop of Myra, in Lycia, who flourished in the fourth century, and was celebrated as the patron saint of children." At one end of the font is an ill proportioned representation of a church. The age of this, and of the next example, may be referred to the time of Bishop Walkelyn, soon after the Norman Conquest. Two beautiful etchings of this font, and descriptions of the sculpture, are given in "*Cathedral Antiquities*," Winchester.

EAST-MEON FONT, *Hampshire*, seems evidently to be of the same age, and even executed by the same hand, as that last described. The sculpture, however, alludes to different subjects: as on one side of this, there are representations of the creation of Eve, and the temptation of Adam in the garden of Eden, whilst on another side is the expulsion of the first couple from paradise, or from a church, or portal as here delineated. On the other sides are arcades of semicircular arches, on single and doubled columns, beneath a frieze, of dragons, beasts, and birds⁴⁴.

The FONT in the CHURCH of ST. MARTIN, *Canterbury*, is probably unique, both in formation and adornment. It is composed of several pieces of hard lime stone, squared at the ends, and worked with a rounded face, externally. As shewn in the etching, its whole surface is ornamented

⁴⁴ In *Archæologia*, vol. x. is an account of this font, by Mr. Gough, with engravings. A font in *Lincoln Cathedral*, engraved in Simpson's "*Baptismal Fonts*," and another in the Church of *St. Michael*, at *Southampton*, engraved and described in Englefield's "*Walk through Southampton*," are very similar in form and character to the two just noticed.

with representations of semicircular, intersecting arches, and interlacing circles, or scrolls, commonly called Danish knots.

The FONT at CASTLE RISING, *Norfolk*, consists of a square basin, resembling a Norman capital, with sculptured representations of cherubs' heads, with scroll work, and the upper member adorned with an inter-twining or cable band.

LULLINGTON FONT, *Somersetshire*, is of pleasing form, and equally pleasing in its ornaments. It has neither monsters, nor ugly representations of human figures. The style of its interlaced arches, and spiral, doubled columns, is similar to that at Canterbury; but the band of rosettes, and inscribed band, seem of later date: the latter, however, does not furnish any hint towards explaining its history. It is merely legendary. A very rudely ornamented door-way, more curious than beautiful, and more grotesque than elegant, belongs to the north wall of this church, and has been very finely engraved by Mr. Le Keux, as a title-page to the third volume of this work. At the time of the Domesday Survey, Lullington belonged to the Bishop of Coutances, and was afterwards attached to the Priory of Longleat, in Wiltshire.

The FONT at AVINGTON, *Berkshire*, is a striking specimen of the very uncouth and barbarous sculpture of Anglo-Saxon, or Anglo-Norman artists, or rather workmen. Eleven figures, in low relief, meant to represent "the human form divine," or man after "God's own image," are placed beneath so many semicircular arches: two of the figures are in pairs. Nothing can be more ludicrous and puerile. One of the figures has a head apparently growing out of the belly; another head is enshrined in an immense wig, and almost as large as the other part of the body; whilst another group seems a devil tempting a woman. (An elevation of the sculpture and a view of the font are given in Lysons's *Magna Britannia*, *Berkshire*, in which is a representation of a very singular, depressed, or

flattened arch, with grotesque heads, between the nave and chancel). This building is an interesting example of a plain, small parochial church, in which innovation and alteration have scarcely ever disturbed its pristine form and ornaments.

The five specimens of INTERLACED, or INTERSECTING ARCADES, on plate, No. 27 in list, are illustrative of the fanciful manner, in which the Norman architects adorned the walls of their churches. No. 1, from the west front of *Malmesbury Abbey Church*, Wiltshire, is a plain and flat example of this species of ornament, being probably a part of the original edifice supposed to have been founded by Roger, Bishop of Sarum, who died in 1139. No. 2, from the semicircular, or apsis end of *Norwich Cathedral*, is likely to be part of the building raised by Bishop Losinga about 1096. No. 3, from the belfry of the tower of *St. John's Church, Devizes*, Wiltshire, is about the time of Roger, Bishop of Sarum, who built the contiguous castle, and to whom we may ascribe the older parts of this church. No. 4, from the interior of the *chapter house* of *Wenlock Priory*, presents a variety of composition, consisting of three tiers of interlaced arches. This monastery was rebuilt by Roger de Montgomery, the first Norman Earl of Shrewsbury, who established here a convent of Cluniac monks about 1080, and the chapter house from its existing remains appears to belong to that period; though the Priory Church was probably erected in the thirteenth century. No. 5, from that part of the Monastery of *St. Augustine*, at Canterbury, called *St. Ethelbert's Tower*, exhibits a specimen of interlaced mouldings in diagonal lines, but in other stages of the same building both above and below are semicircular interlacing arcades. As this monastery was rebuilt by Scotlandus, the first Norman abbot, and his successor, Wido, the latter of whom died in 1099, the date of this example may be safely referred to the latter part of the eleventh century.

CHURCH OF ST. CROSS, *Hampshire*.—The Hospital of St. Cross is situated on the banks of the river Itchin, about one mile from the city of

Winchester, to the south. According to Bishop Lowth⁴⁵, there was a small monastic establishment on this spot in the Saxon times, called "Sparkford," which Godwin says was altogether destroyed by the Danes⁴⁶. The present hospital was founded by Bishop Henry de Blois, brother of King Stephen in the year 1136⁴⁷; and all the antient parts of the church are probably of his age. Milner has remarked that this institution has retained more of its original character and appearances than any similar remnant of antient piety and charity within the island⁴⁸. It was originally intended for the residence and support of thirteen poor men, and the daily relief of one hundred others, the most indigent that could be found in Winchester, but of good characters, who were to be entertained in a hall appropriated for the purpose, and thence called the *Hundred-Mennes Hall*. There was an endowment for a master, a steward, four chaplains, thirteen clerks, and seven choristers, which Milner, with good reason, supposes to have belonged to De Blois's original foundation, although Bishop Lowth inclines to consider it as of a subsequent period. The size and extent of the Church, however, may be adduced as corroborative of Milner's opinion of there having been a priestly establishment connected with this hospital from its earliest date.

The *Church* of St. Cross, as stated in a former section, is one of the earliest buildings in which the incipient germs of the Pointed order began

⁴⁵ Vide "Life of William of Wykeham."

⁴⁶ "De Præsulibus," p. 216, edit. 1743.

⁴⁷ Leland, Speed, and Godwin, assign this foundation to the year 1132; but Rudborne, in his Hist. Maj. Wint. (Ang. Sacra, pars i. p. 284) and Bishop Lowth (Life of Wykeham) affix its date as in the text. See also ante, p. 139.

⁴⁸ "History of Winchester," vol. ii. p. 152. "The lofty tower, with the grated door and porter's lodge beneath it, the retired ambulatory, the separate cells, the common refectory, the venerable church, the black flowing dress and silver cross worn by the members, the conventual appellation of *brother*, with which they salute each other; in short, the silence, the order, and the neatness which here reign, serve to recall the idea of a monastery to those who have seen one, and will give no imperfect idea of such an establishment to those who have not had that advantage." Ibid.

to be more openly developed than in any former reign; although still decidedly subordinate to the massive, semicircular style. It is built in the general conventual form, that of a cross; and consists of a nave, chancel, side ailes, and transept, with a low, square tower rising at the intersection. Its length is about one hundred and fifty feet; the length of the transept is one hundred and twenty feet. All the general forms and proportions are shewn in the annexed prints. *Plate No. 28* in list, which represents an elevation of the east end, requires but little explanation; the windows are mostly semicircular, and the buttresses comparatively of slight projection; in the gable of the roof are two small, circular windows, surrounded by a band, or moulding of the zigzag kind. *Plate No. 29* is a section of the east end, as cut about the middle of the chancel. In this, the Pointed form of the vaulting of the ailes and chancel, the intersecting arches (concerning which so much has been said by Milner⁴⁹) of the end wall, and the semicircular windows over them, are distinctly delineated. *A*, is a plan of the eastern part, on a level with the roof of the ailes: *a*, fragment of an antient altar screen: *b*, present communion railing: *c c*, eastern windows of ailes: *d d e*, section of side windows: *f f j*, lancet-headed apertures in the side walls, forming a gallery of communication in the clerestory: *g g*, small square turrets, flanking the gable roof: *h*, vaulting, or ceiling of the chancel. In *Plate No. 30*, are exterior and interior delineations of a *Window* in the northern part of the transept, together with plans of the opening, and an enlarged representation of one division of the outer moulding of the exterior. There are other windows in the chancel of similar character; and on the north side is a Pointed arched Door-way, surrounded by a clustered band of zigzag mouldings rising from short columns, with Norman impost capitals. *Plate No. 31* shews the east end of the south aile, with an octagonal column, and part of the east end and north side of the chancel. The manner in which the Pointed and semicircular styles are blended in this church may be readily comprehended from this illustration; but it is not a little curious that Milner⁵⁰ should have attributed the rise of

⁴⁹ Vide ante, chap. i. p. 65.

⁵⁰ "History of Winchester," vol. ii. pp. 160—163, 2nd edit.

Pointed architecture to the piercing, by De Blois, of the intersectional arches of the clerestory, when the great arches themselves, of the basement story, are all pointed, as shewn both in this print, and in that of the nave and ailes, *Plate No. 32*. In the architectural details and ornaments of this Church there are many peculiarities, some of which have been accurately delineated by Repton in the sixteenth volume of the *Archæologia*⁵¹, but unfortunately there is no description to the same. Almost all the capitals and bases of the columns are varied, alternately, in their forms as well as in their ornaments; and similar variations are observable in the ribs of the ailes. "Here," says Milner, "we view almost every kind of Saxon and Norman ornament, the chevron, the billet, the hatched, the pellet, the fret, the indented, the nebulé, the wavy, all superiorly executed." There are three columns on each side the nave, and two on each side the chancel, some of which are octagonal, and others circular; and in the clerestory of the southern part of the transept are pointed arches with zigzag and other Norman mouldings. The western end and upper story of the nave are of much later date than the parts described, and were probably raised about the end of the fourteenth, or at the commencement of the fifteenth century, either by Bishop Wykeham, or by Cardinal Beaufort, the arms of both those prelates appearing on the central bosses of the vaulting. The west entrance, or portal, consists of a large pointed arch, with several mouldings, springing from two slender columns on each side, and internally divided by an octagonal shaft into two trefoil-headed openings, above which, in the central space, is an open quatrefoil. The large west window is divided into five principal lights by plain mullions, and in the head of the arch is a circular compartment of tracery-work, with trefoil and other shaped lights in the intermediate spaces: a hood-moulding, or water-table, surrounds the arch, the ends of which rise from corbel heads, the one of a bishop, the other of a king. On the south-east side, at the junction of the chancel and transept, is a very singular kind of two-fold Arch, the intention or use of which it is difficult to surmise. It is partly built in a recess within the wall, where the inner limb, rising from a square

⁵¹ See the Appendix, p. 361, and attached Plates.

pillar, uniting with a section of an outer semicircular arch, forms a pointed arch: the mouldings of both arches are similar, and are composed of very boldly cut and richly-complicated zigzag work. Various other parts of this edifice are deserving of attention, and the whole furnishes an interesting example of the gradual transition by which the Pointed style obtained its merited ascendancy over the Anglo-Norman architecture.

MALMESBURY ABBEY CHURCH, *Wiltshire*, DOOR-WAY TO THE SOUTHERN PORCH, and ELEVATION, with DETAILS of ONE DIVISION OF THE NAVE.—The door-way represented in the annexed engraving, with the whole of the porch of which it forms a part, may be referred to and considered as constituting the finest piece of Norman architecture and design in England. I believe it is unparalleled in arrangement, in elaborate execution, and in the number and variety of its sculptured ornaments. A large, receding arch-way, divided into eight mouldings, which continue from the basement on each side, and are all covered with various sculptured enrichments, forms this bold portal. The measurements are, opening of the exterior verge of the arch, nineteen feet by nineteen; and the inner moulding, or opening, twelve feet six inches high by seven feet four inches wide. The annexed engraving serves to point out the variety of mouldings which extend round the arch, as well as the general patterns, or figures, which adorn each, respectively. Some of these patterns are of Grecian form, and the style of drapery and proportions of some of the figures are pleasing and good. They are intended to represent several events in the sacred writings: a sort of hood-moulding terminated at each end with a snake's head, extends round and over the exterior face of the arch. A mass of masonry, with bold buttresses at the two angles, has been added as a casing to the original porch. Within this arch-way is a large open porch, or vestibule, having a stone seat on each side, and is ornamented near the top on each side with a series of six large seated figures in half relief over which is an horizontal figure, in the act of flying. This porch has been vaulted, and had archivolt ribs extending from each angle. The inner door-way, from the porch to the aisle of the

church, is adorned with sculptured ornaments, extending from the floor all round the arch; and has also an impost, or lintel, enriched with sculptured figures, of the Deity within an oval frame, supported by two angels. In the *nave of the church*, an elevation of which is shewn in the annexed engraving, No. 34 in list, we are presented with a very early and curious example of the Pointed arch, in which every member and part, except the form, are of the genuine Norman, circular style. A, elevation, with plan of the columns, and plan of the wall with its attached columns, window, &c. on the side of the aisle. Letters C D E F and G refer to members delineated more at large. H, string course with base and capital in the aisle. I, part from the south-west corner of the west front. K, two pateras. L, ornament in the west front. M N, mouldings from the arches of the southern arch-way.

As an account, with plates, of this church is given in the first volume of the Architectural Antiquities, it will be unnecessary to go into further narrative here.

ROMSEY, or RUMSEY CHURCH, *Hampshire*.—An Abbey, of which this Church formed a part, was founded here in the Saxon times, either by King Edward the Elder⁵², or Ethelwold, one of his thanes, whose daughter Elfleda took the veil, and was sometime abbess here⁵³. King Edgar, in 967, replenished this establishment with a convent of Benedictine Nuns, placing them under the government of the abbess, Merwenna, who was a subscribing witness to the charter granted by the same monarch to Croyland Abbey in 966⁵⁴. Edmund, the son of King Edgar, was buried in the Abbey Church, which was plundered by the Danes about the year

⁵² “Ecclesia de Rumesey ab Edwardo seniore fundata est.” Leland’s “Collectanea,” vol. i. p. 26. This must have been prior to 925, since King Edward died in that year.

⁵³ See Capgrave, in “Vita St. Elfledæ.”

⁵⁴ See Ingulphus, Script. post Bedam, f. 501, b. 502. Hoveden, with whom agrees Sim. Dunelm. says, “Rex Angl. Edgarus in monasterio Rumesiæ (quod avus suus rex Edward. senior construxerat) sanctimoniales collocavit, sanctamque Merwinam super eas abbatissam constituit.” Ibid. f. 244, b.

992, but the nuns' relics, and chief valuables had been previously removed to Winchester for safety by the Abbess, Elwina. All the early abbesses were of royal birth, or of elevated rank⁵⁵, and it was probably from thence, and from the reputation which this establishment obtained as a seminary for noble ladies, that its endowments in land became so extensive as to be valued in the Domesday-Book at the then very considerable sum of one hundred and forty-eight pounds ten shillings per annum. Other grants were subsequently made, and at the period of the Reformation, the possessions of this abbey were returned as of the annual amount of five hundred and twenty-eight pounds, eight shillings and tenpence halfpenny in the gross, and three hundred and ninety-three pounds, ten shillings and tenpence halfpenny nett, revenue⁵⁶.

No particulars relating to the buildings of this Abbey, either of the Saxon or Norman eras, are known to be extant, except the mere mention of the church, and that incidentally, in the Domesday Book⁵⁷, by which it appears to have been dedicated to the virgin, St. Mary. In this total absence of documentary evidence, we can be governed by analogy only in affixing any particular date to the erection of this fabric. It appears to be the received opinion that it was built either by King Edward the Elder, or by King Edgar, the founder and re-founder, as they may be called, of this Abbey⁵⁸, yet the completely symmetrical and cathedral plan of the edifice, the quality of the workmanship, the arrangements, and

⁵⁵ In 1085, Christina, sister of Edgar Atheling, took the veil at Romsey, and was entrusted with the education of Matilda, daughter of Malcolm, king of Scots, and afterwards wife to Henry the First. Mary, the youngest, but sole surviving daughter of King Stephen, became first a nun, and subsequently abbess here; and though she was secretly conveyed to Flanders, and married to Matthew, son of the earl of that country, by whom she had two daughters, she was eventually compelled, by the anathemas of the Church, to separate from her husband, and return to her convent.

⁵⁶ Valor Ecclesiasticus, 26 Hen. VIII. Among the privileges which the nuns of Romsey enjoyed under the grant of King Edgar was that to set up a gallows and try offenders. In the time of Edward the Third they also obtained charters of Free Warren in their manors at Romsey, and in Wiltshire.

⁵⁷ "Abbatia de *Romesyg* tenet totam villam in qua sedet ipsa ecclesia."

⁵⁸ Vide "Archæologiæ," vol. xiv. pp. 132-142; and vol. xv. p. 306. See also Carter's "Ancient Sculpture," vol. i. p. i.; and Gent. Mag. Jan. 1814, p. 12.

almost every architectural characteristic of the antient parts, assimilate it so immediately with buildings known to be of the Norman, or Anglo-Norman times, that we cannot but refer its erection either to the latter part of the eleventh, or to the beginning of the twelfth century. The antient door-way (now closed up with masonry) forming the eastern entrance from the cloister into the nave, marked *b* in the Ground Plan, (see Plate of Plans, No. 80), and the very singular sculpture in low relief, marked *c*, of Christ extended upon the Cross⁵⁹, in the adjacent wall of the transept, have indications of remoter ages; but there are no other features of this building which can justify our assigning it to an earlier period than what has been stated.

From the *Ground Plan*, Plate 80, No. 3, it will be seen that this Church consists of a nave, transept, and side ailes, together with two small chapels on the east side of the transept: there is also a low square tower rising above the intersection of the nave and choir. Many alterations have been made here in different parts, and particularly in the west end and north aile, where the arches of the nave and windows have been adapted to the early Pointed style: this is likewise the case with respect to the eastern windows of the choir, and those in the clerestory of the nave, yet the original Norman walls remain almost in every part, and are distinguished by the flat and slightly projecting pilaster buttresses of that age; but in those parts where the windows have been widened, some graduated buttresses have been introduced, as shewn in the Plan by their greater projection⁶⁰. The nave, marked *A*, is separated from the ailes by

⁵⁹ The height of this figure is about five feet four inches; it is sculptured on three stones, the body occupying one of them, and the arms the two others. Over the head of the Saviour is the hand of Providence extended from the clouds. Near to this extraordinary crucifix is a square recess in the wall, with small perforations over it, as though to give issue to the smoke of a lamp, which in the Catholic times was most probably kept continually burning here.

⁶⁰ There is a remarkable peculiarity attending the original buttresses, which is, that in the upper part of the body, transept, and ailes of the building, they die into the parapet walls, and run flush with them to the summit. By this arrangement, the intermediate spaces form a kind of pannelling, those of the ailes being headed by a sort of arched corbel table, of the original workmanship: but those of the clerestory have been altered into square blockings. The battlements of the east end, and of the north aile, are comparatively modern.

seven arches on each side, (springing from the capitals of clustered and single shaft columns); three of which, as shewn in the interior of the west end, *Plate No. 38*, are pointed, and the others, as exemplified in *Plate No. 35*, semicircular. The ceiling is of timber frame-work and pannelling, wrought nearly into a coved form. The present roof is of a different and lower pitch than the original one, the lines of which are clearly distinguishable against the tower. *B* and *c* are the side ailes, in which, from the transept to the extent of four arches westward, the old simple groining, supported by plain ribs and cross springers, still remains. The small *a* shews the south entrance, opening from the site of the antient cloisters, which have been long since destroyed: it has a pointed arch, probably of Henry the Third's time, the outer moulding, or water-table, of which rests upon corbel heads, and is undercut with a reticulated ornament. The door-way, marked *b*, consists of several ranges of diversified mouldings, the innermost of which, forming a recessed arch, spring from the imposts of two twisted columns on each side, the capitals being sculptured with foliage, &c. wreathed and interlaced in a peculiar manner. These mouldings exhibit a triple range of zigzag diversely faced, between two rows of expanded flowers, bordered exteriorly by a cable moulding, on the outer side of which is a series of rosettes. The latter is bounded by two arched courses of stone, the sculpturing of which is wretchedly defaced, but the remains of a running ornament, resembling the Grecian honeysuckle, may be distinctly traced on the outermost course: the other seems to have been studded with roses, and has besides, a mutilated figure of a lion, or a dog, at the springing on the south side; near which, at the angle of the transept, is an ornamental bracket, sculptured in front, with a human head. The letter *c* shews the place of the crucifix, described in note 60: *d* is the font, which is of a square form, and elevated on a base, as shewn in *Plate No. 38*. At *e*, is an antient entrance into the north aile, (now little used), the arch of which is obtusely pointed, and is surmounted by a similarly-shaped canopy, which, as well as the arch itself, is ornamented with a reticulated moulding: this entrance is apparently of Henry the Third's time. *D*, *E*, and *F*, shew the central portion, and the north and

south divisions of the transept: at *h*, in the latter division, under an ogee arch, is an antient and curious effigy of an abbess, in low relief, probably of the twelfth century: *f* and *g* point out the two small Chapels connected with the transept; both of which are remarkable from terminating in semicircles east-wardly. This, also, is the case with the choir ailes, marked *h* and *j*, and as shewn at *L L*: the groining of these ailes is nearly similar to that of the nave ailes. In *Plate* No. 35, the two first compartments from the transept on the south side of the nave are represented, including the great cylindrical column, which has only its opposite counterpart, on the north side, throughout the church. These columns may, in some degree, enable us to approximate towards the real age of this building, for the height to which they are carried up, which is to the springing of the arches that support the clerestory, and the manner in which they receive the great arches beneath the triforium, together with their general form and character, correspond so nearly with the most antient parts of Christ Church Cathedral, at Oxford⁶¹, that we may rationally suppose both edifices to have been in progress at the same period; and this supposition is corroborated by the fact of several of the capitals in each church being sculptured with a similar kind of wreathed and other foliage. There is much reason to believe that Christ Church Cathedral was commenced by Prior Guymond in Henry the First's reign⁶²; and the general style of the architecture of the eastern division of Romsey Church (including the transept) will fully warrant our assigning it to the early part of the same reign, although it was probably designed, if not commenced, in that of Rufus, Henry's immediate predecessor. Now, assuming that the architect of Romsey Church had begun the erection of the nave at the time that Christ Church was in progress, may we not infer, without any infringement of the laws of probability, that from a wish to assimilate a part of his own edifice to the design of the latter building, he raised the cylindrical columns in question; but being dissatisfied with the effect, or from some other unknown cause, he immediately afterwards reverted to his original plan,

⁶¹ See "Cathedral Antiquities," Oxford Cathedral, Plates v. vi. vii. x. and xv.

⁶² Ibid. p. 16.

and pursued it till the completion of the fabric? The pointed arches of the clerestory and west end of the nave must not be adduced in contravention of this hypothesis, for they have evidently been altered into their present form at a subsequent period, most probably at the commencement of Henry the Third's reign, when the Pointed style had obtained that entire ascendancy over Anglo-Norman architecture, which led to its universal adoption. The triplicated triforium arch, seen in *Plate* No. 35, having a small column under the head of the including sweep, is nearly similar to those of the choir; but the mouldings of this are plain, whilst those are surrounded by the zigzag and other ornaments. The upper tier of arches, represented in the same print, have been altered into their present form from the ancient Norman arches, as shewn in the left compartment of *Plate* No. 36, as have also all the others in the same line on both sides of the nave; but those of the choir remain in their original state. In the same compartment is exhibited the horse-shoe arch opening to the south aisle, with its several ranges of zigzag and billet mouldings⁶³, together with the chequer-like string course beneath the triplicated arch, and which is common, in the same situation, to all the unaltered parts throughout the church. The adjoining division is particularly remarkable for its three-fold Anglo-Norman window, which is evidently an approach towards the lightness of Pointed architecture, and the lancet-pointed arcade, below it, adds much to the interest, as this part partakes of the character of both styles, and thus shews the gradual transition of the one into the other. In the attached shafts which partially surround the great piers, and support the arches of the tower, we have also a further evidence of this progressive transition, and many other parts might be adduced of similar import. At the east end of the north aisle is an original window of three lights, formed by piercing through the pointed intersections of the interlaced semicircular arches, and most probably are of earlier date than

⁶³ Similar arches are used in the aisles, both of the nave and choir; they appear to have been introduced to give elevation to the openings, which are rather narrow.

those at St. Cross, near Winchester. The perspective view, *Plate No. 37*, shews the interior of the choir, as well as a portion of the ambulatory beyond it, (see *κ*, in the Ground Plan), which in former times was perhaps consecrated to the Virgin, to whom, and St. Elfleda, this edifice was dedicated. The upper windows were apparently altered, as they now appear, in Henry the Third's time. This choir is partly screened by walls erected between the columns, and has Anglo-Norman door-ways opening to each aisle: at the altar end is an ascent of six steps. The tower opens both to the body and the transept by plain and lofty semicircular arches; over which, on each side, are three small double arches of a similar form, fronting a gallery of communication within the wall. The alterations made in the west end of the nave, and which have all the appearance and character of Henry the Third's time, are shewn in *Plate No. 38*, and the exterior front, with the form of its ground plan, is delineated in *Plate No. 39*; the pointed windows in the north aisle seem to have been introduced at a later period.—In completing the description of this very curious Church, it will be necessary to advert to the variety of sculptures on the capitals of the columns, some of which are historical and grotesque, and some of finely-executed foliage, bearing great conformity to similar enrichments in Grecian sculpture. In some instances the foliage is intermingled with human heads; in others, animals are introduced, as lions, horses, a wolf worrying a lamb, horses in a boat, &c.; but the most remarkable of all are the two historical sculptures in the north and south aisles, on the capitals of the columns which terminate the present chancel, or choir. Representations of these subjects (not particularly correct) have been given in the fourteenth volume of the *Archæologia*, together with an attempted explanation both in that, and in the fifteenth volume⁶⁴; but neither hypothesis is intitled to an implicit credit. These sculptures are partly in front, and partly on the return of the capitals. That in the north aisle appears to be the meeting of two kings in battle, whose swords are arrested by two other figures standing behind them, at the moment of

⁶⁴ See vol. xiv. pp. 140—142; and vol. xv. pp. 304—309.

encounter; marks of carnage, as head-less trunks, and dissevered heads and limbs, are scattered around, whilst vultures are flying off with similar spoils, and on one side is a horse galloping from the field without its rider.—That in the south aisle displays a king (the central figure) holding a cone or pyramid: before him, partly on the return, are two figures, one of a king seated, the other standing, sustaining between them a triangular rule (the heraldic chevron) on which are the words, *ROBERT ME fecit*. Two other figures, both which are sitting on low stools, are behind the central king; these also sustain a similar triangle, inscribed *ROBERT TVTE CONSUL c d s*.

SHOREHAM CHURCH, *Sussex*, of which the choir end, transept, and tower only remain, may be referred to, as a very interesting specimen of the transition style, as sometimes called, or the last use of the semicircular, and introduction of the Pointed style. Mr. Willson (see Pugin's "Specimens," vol. i.) whose opinion on subjects of Christian architecture, &c. is entitled to every respect, ascribes the eastern end to the date of 1220: but this I cannot hesitate in affirming must be too late. The style points to a period, at least fifty or eighty years earlier; we seek in vain, however, for any clue in the writings of Leland, Camden, Dugdale, Gough, Tanner, &c. The latter merely states that a Priory of Carmelites was founded here by Sir John Mowbray, 22 Edw. III. The annexed engraving shews an elevation of a portion of the present choir, in which the Pointed arch prevails, but where a series of semicircular-headed windows, with an arcade, beneath, are combined with them, and apparently of co-eval erection. The reference letters point out the following members. In the compartment of elevation, *a* is a plan of the circular column, with its base; *b*, octagonal shaft, with its archivolt mouldings; *c*, plan of wall under the windows, with its arcade and columnar shafts, which support the ribs of the vaulting. In the other division, *a b c d f g*, are base, capitals, string courses, brackets, &c. in the triforium; *h*, capital, base, and archivolt mouldings to circular column; and *k*, ditto to octangular column; *i*, capital, base, and parts of archivolt mouldings to the arcade in the side aisle.

BEVERLEY MINSTER⁶⁵, *Yorkshire*.—The town of Beverley is adorned by two *Churches* of great beauty, neither of which has been brought forward to the notice of the public so fully as their architectural excellence deserves. St. Mary's Church is of a late style, ceiled with wood, pannelled and painted, and possesses great variety of curious details of sculpture: the other church, commonly called *the Minster*, is a most stately and complete structure, worthy to be a cathedral, and would rank amongst the finest of that class. A monastery was established here early in the Saxon period of our history; which, after various misfortunes and restorations, became changed into a college of secular clergy, and so continued to the 37th year of the reign of Henry VIII. A.D. 1544, when it was reduced to a mere parish church, with only a moderate stipend for one minister. From that time till the beginning of the last century, nothing appears to have been done to the fabric; and it was consequently in a very ruinous condition, in the time of George I. That monarch gave the materials of St. Mary's Abbey, York, towards repairing and restoring this church. Sir Michael Wharton, then M. P. for the town, liberally patronised the plan; and other Gentlemen united with him in raising a fund. Hawksmoor was employed as the architect, who neither understood nor felt the beauties of Christian architecture. Hence much of the money, then raised, was misemployed in pompous screens, pews, &c. of Roman design; but fortunately these have been recently removed. Within the last fifteen years, very great improvements and restorations have been effected. The Archbishop, and the late Dean of York, sent a gang of men from their own fabric; and, under the judicious directions of Mr. Cumming, they have nearly restored the minster to its pristine character and beauty. The earliest parts of the present building may be dated shortly after the year 1188, when the old church was destroyed by fire. The architecture of these parts resembles that of Salisbury Cathedral, exhibiting a plain and simple style; the plan is also similar, having a double transept;

⁶⁵ For the ensuing account of this Church I am indebted to my good friend and valuable correspondent Mr. E. J. Willson of Lincoln, who has also obliged me and the public with an account of the Cathedral of his native city.

the roofs are also vaulted with stone; and the columns, like those in that cathedral, the standard example of the earliest variety of the *Pointed style*, are neatly wrought with clustered shafts, and capitals composed of plain mouldings without foliage. The nave is more modern than the choir and transepts; and the western front, which was the work of the fifteenth century, appears to have been scarcely completed when the change of religion put a period to ecclesiastical magnificence. The great baronial family of Percy, who had two places of residence near Beverley⁶⁶, were liberal benefactors to this Church, which contains some beautiful tombs for persons of that house, and to them may be ascribed many of its enrichments.

External elevation of the south front of the greater transept, No. 41 in the list. The completeness, the regularity, and the fine proportions of this elevation, make it worthy of minute examination; such an example of the style of the thirteenth century being very rarely met with. The circular arch over the door shews that the pointed one had not entirely banished the more antient form when this erection was designed. The north end of the transept is similar to this, but has not been quite so well preserved⁶⁷.

Elevations of one compartment, or bay, of the lesser transept, No. 42 in the list. In these delineations we see the original lines of the architecture designed for the whole structure, which are here intermixed with very little embellishment of a later style; the parapets of the roofs being the only parts not properly belonging to the first design. The double arcades over the ailes, seen in the interior, seem to have been contrived to produce something of perspective effect, by the depression of the arches which stand behind those of the front range.

Details of Beverley Minster, No. 43 in the list. These delineations

⁶⁶ At Leckongfield Manor, and Wressel Castle. See vol. iv. of the Antiquarian Repertory.

⁶⁷ The north wing of this transept had so far declined from its perpendicular that the front overhung its base more than four feet, and stood in a most dangerous way; when Mr. Wm. Thornton, carpenter, of York, undertook and effected its restoration, by means of a huge frame of timber resting on screws. Two plates, representing this ingenious operation, erroneously attributed to Hawksmoor, by Horace Walpole and other writers, were published in 1739.

serve to define the architectural members more explicitly and clearly than could be shewn in the small scale of the preceding plates. A, is a niche in one of the buttresses of the nave. B, trefoil-headed arcade, with sculptured busts at the junction of the mouldings. C, arcade, in the triforium of the small transept. D, arcade, acute arch, side of window in clerestory, nave, with capitals, bases, and plan. E, pinnacle to buttress, nave. F, capital and archivolt mouldings in nave. G, base to ditto. H, parapet to clerestory.

Elevations of one bay of the nave, interior and exterior, No. 44 in the list. The rich tracery, and sculptured details, which became fashionable in the fourteenth century, are here superadded to the simple outlines displayed in other parts. Many of these enriched members may find a parallel in the nave of the *Mother Church* of York, with which Beverley Minster was always intimately connected; and the ruined choir of Howden Collegiate Church has also many details still more closely resembling these.

View of the east end of the church, No. 45 in the list. The original elevation of this front may be supposed to have been lighted by tall, narrow windows, similar to those of the transept; the buttresses and pinnacles at the angles retaining their original character in the same style. The principal window was evidently copied from that at York, which was built in the early part of the fifteenth century. The chief mullions are strengthened by parallel ones on the inside, which bear a small gallery connected with the transom which divides the lights into two portions. A similar expedient was practised at York, where the window has two transoms, with interior galleries. The skill of the architects of these structures, in combining great durability and strength with the utmost lightness of effect, cannot but excite our admiration: and their boldness in introducing new embellishments into the works of their predecessors is astonishing. Uninterrupted practice, and liberal supplies, enabled them to execute works which modern practitioners cannot hope to emulate: but still let them not disdain to study such models of excellence.

SALISBURY CATHEDRAL.—The very pure, beautiful, and symmetrical style of architecture which pervades this Cathedral, has occasioned it to

be referred to with commendation by almost every writer who has discussed the subject. Mr. Willson, after alluding to the various names which have been employed to characterise the first Pointed order, and disapproving of all, says, "Salisbury Cathedral being the most complete specimen of this style, there could be nothing obscure, nor improper in describing any building of a similar character, as of "*the Salisbury style*." Although we can hardly expect to see this term adopted, yet, as every well informed antiquary, will be familiar with the characteristic features, form, and mouldings of this edifice, he will have clear ideas of any parts that may be thus named. The date of Salisbury Cathedral has been already given, p. 145; and the illustrations contained in the four accompanying plates, numbered 46, 47, 48, and 49, in the list, will exemplify the forms of arches, windows, columns, ribs, &c. The foundation was laid in May, 1220, by Bishop Richard Poore, and in 1225 divine service was performed in it, three altars were consecrated, and other public ceremonies performed. William de Wanda, who was then dean, kept a narrative of many proceedings of the time, and this record is fortunately preserved. We do not ascertain from it how much of the fabric was completed at this time, but we may fairly infer that the west front, the chapter-house, with the upper part of the tower and spire were subsequently constructed, and even subsequently designed. Leland (in *Itinerary*, vol. iii. p. 80) states, that *Helias de Berham* superintended the works for twenty-five years, and that *Robert*, was mason or builder for the same space of time. Bishop Bingham, in 1238, obtained a grant from the king to augment the revenue for the use of the fabric; yet in 1244, the works appear to have lingered for want of funds, as the Archbishop of Canterbury then granted an indulgence of forty days to such as aided "the new and wonderful structure of the church of Sarum, which now begins to rise, and cannot be completed with the same grandeur, without the assistance of the faithful⁶⁸." In 1258, under Bishop de Bridport, the church is said to have been completed, and then finally dedicated by Boniface, Archbishop of Canterbury, in the presence of the king, queen,

⁶⁸ From the Chapter records, in Dodsworth's "Account of Salisbury," &c.

&c. Having entered very fully into the history and description of this justly admired church, and given several architectural illustrations of it in my "*History, &c. of Salisbury Cathedral*"⁶⁹, I shall close this account with a few brief remarks on the annexed prints. The *View of the east end of the Choir*, No. 46 in list, is a very interesting display of the style and features of the original building, by Bishop Poore, in which lightness and elegance of forms, proportions and decoration are conspicuous. The clustered and single shaft column, the arch of many mouldings, the triforium arcade of compound and single arches, and the open gallery, with five varied arches in the apex, are all decided evidences of the fancy and science of the architect. The chantry chapel, on the left hand in the print, was raised by and for Bishop Audley, who died in 1524. In the plate of the *View from north to south, small transept*, No. 47, the same style and characteristics of architecture are displayed as in the former, with the singular inverted arches, which the architect appears to have constructed to strengthen and support the clerestory walls of the choir. In constructions like the present, where there are so many openings in the walls, where columns, arches, windows, and other apertures are so numerous, it required much skill to support, and preserve the perpendicular lines of the solid masses. Every species and form of buttress was consequently resorted to, but every one of them was rendered ornamental, and seemed to constitute integral beauties and portions of the edifice rather than extraneous parts. Hence the buttress arches, or screens, here, as well as those under the central tower, are the ingenious and skilful contrivances of the architect to strengthen his building. Although aided by those screens within and under the tower, and flying buttresses, without, or in the roofs, the tower

⁶⁹ At the time of preparing and publishing that volume, I had to encounter the rivalry and opposition of another work, very similar in plan, size, and price, undertaken by the late worthy Verger of the cathedral. Aided by the erudite Mr. Hatcher, he produced a volume very respectable in literary execution, but with very indifferent embellishments. Mr. *Dodsworth* has recently paid the debt of nature, and I gladly offer to his memory sentiments of sincere friendship and of kindness.

and spire have swerved from the perpendicular line, and decline towards the south, twenty-four inches and a half⁷⁰.

The plate No. 48, represents a very original and interesting *architectural Tomb*, in the shape and style of a shrine. It commemorates *Bishop Bridport*, who died in 1262, and who dedicated the Cathedral, Sept. 20, 1258. The style, form, design, and ornaments of this monument are entitled to the most careful study of the architect and antiquary; for it will be found to be replete with taste and fancy.

The *Chapter-House*, Plate No. 49, is at once a noble and elegant apartment, and was probably designed by the prelate, last named; as the style of sculpture, and the arcade beneath the windows, are indicative of the same age. With eight large and lofty windows, all of which were adorned with stained glass—a clustered column in the centre, sustaining a vaulted roof, and ramified ribs—a continued series of columns, arcades, and sculpture, and also a floor which was formerly paved with richly glazed tiles, this room was, when perfect, perhaps the most beautiful of its class in Europe. It was entered through a double door-way, from a vestibule, which opened to the cloister. [To the present amiable and learned Bishop of the diocese, and to the respectable Dean and Chapter, who have charge of this glorious fabric, I most earnestly and respectfully appeal, intreating them to guard the whole from all possible dilapidations, and to preserve its beauties from careless or wanton injury.]

LINCOLN CATHEDRAL.—The foundations of a Cathedral church are recorded by Henry of Huntingdon, and other antient historians, to have been begun at Lincoln immediately after the translation of the bishop's see from Dorchester, in Oxfordshire, to this city, about the year 1086. Remigius, a Norman prelate, highly favoured by William the Conqueror, was the first bishop of Lincoln, at that time one of the richest and most populous cities in England; and he, having purchased land on the hill where the higher part of the town stood, a situation of commanding

⁷⁰ Very interesting particulars of the tower and spire are recorded in Dodsworth's "Historical Account" of the Cathedral.

eminence, proceeded in the erection of his church with such speedy effect that it was prepared for consecration in the year 1092, at which time he died, in great reputation for his piety, charity, and able conduct. Robert Bloet, Chancellor to King William Rufus, was the next bishop. He consecrated the new cathedral, and carried on its building; the usual course in the erection of such extensive fabrics, which necessarily took many years to accomplish, being to complete the choir and eastern parts first, so that divine worship might be performed, and afterwards to carry on the nave, with the additions of towers, and less essential parts, with such expedition as their resources allowed; the life of the founder very seldom permitting him to see his whole design accomplished. A fire which occurred in 1124 destroyed, or, at least, greatly damaged, the new cathedral of Lincoln; but this mischief was magnificently repaired by Bishop Alexander, who vaulted the roof with stone, for the prevention of a like accident in future⁷¹. The liberality of succeeding bishops, as well as of the deans and other dignitaries, aided by the contributions of the people of this extensive diocese, gradually superseded the labours of the first builders, by erections of a loftier and lighter style, so that very little of the various buildings which compose the magnificent temple now standing can be attributed to Remigius, Bloet, or Alexander. The central part of the west front may be the work of Remigius; the masonry being composed of short square blocks of stone, roughly jointed with coarse mortar, full of small pebbles and gravel, similar to the workmanship of other buildings known to have been erected about the same time. The lower parts of the two towers which rise from this front are also of Norman architecture; but the workmanship is more ornamented, and of neater execution; as is also that of the three portals, which shew most elaborate specimens of semicircular Norman arches. These are commonly ascribed to Bishop Alexander, who sat till the year 1147.

⁷¹ The cathedrals and abbey churches of the Norman era had arched roofs over their ailes, but the centre was left open to the beams, or ceiled with boards, as we yet see in the naves of Ely and Peterborough Minsters, the church at Southwell, and in the transepts of the cathedral at Winchester. Lincoln was perhaps the first instance of a cathedral entirely covered by a vaulted roof.

Part of the south tower and gable, No. 50, in the list. This plate shews part of the south tower, with the gable of a roof projecting from it. The series of small pointed arches, just above the roof, are worthy of notice, not only for their being very early examples of that form of arch, but also as affording a proof of its having originated in the intersections of semicircular arches, of which two arcades are here seen, corresponding exactly in details and proportions with the pointed arches above them⁷². The small letters in this plate refer to enlarged representations of string-course-mouldings, capitals, &c. on the gable and tower.

View of the two western towers, No. 51. This plate gives a view of the two western towers from the north-east, with part of the northern wing of the grand façade. The lower portion of the north tower, composed of Norman architecture, is here shewn, together with a gable similar to the southern one exhibited in the preceding plate. The lofty superstructures of these towers were added in the fifteenth century⁷³.

Gable of the west front, with pinnacles, &c. No. 52. The western front as finished by the Norman prelates, not satisfying the magnificent ideas of their successors, very large additions were made to it in the early part of the thirteenth century. In this plate are shewn the gable which terminates the roof of the nave, and the arch over the grand portal. The whole is decorated in the highest style of embellishment peculiar to the earliest order of Pointed architecture. A small engraving can give but a faint representation of the ornaments with which this arch and gable are richly studded. The foliage is relieved with a most masterly hand, the mouldings are scooped into deep hollows, marking the lines in strong shadows; and the statues are executed with great spirit and effect, particularly the two upper ones. The spire and turret, B, on the left hand of the gable, terminate the northern wing of the front; and a corresponding one stands

⁷² The ruins of Croyland Abbey Church have some arches very like these. See *Archit. Antiq.* vol. iv. p. 99 and 100, with Plate iii. accompanying their description.

⁷³ These towers were formerly crowned by two slender Spires of timber covered with lead, about one hundred feet in height, which were taken down in 1807, *under a pretence of improvement!*

at the southern extremity. The other spire, c, shewn in this plate, belongs to the presbytery, or eastern part of the cathedral, a work of later date.

Compartment of the Nave, interior and exterior, No. 53. The nave of Lincoln Cathedral was rebuilt about the same time as the Cathedral of Salisbury, and a great correspondence of style may be traced in them. The principal dimensions are also nearly alike, the chief difference being in the greater width of Lincoln, in the centre, which makes the ailes narrower than those of Salisbury, the total breadth being about the same. The parapet and tabernacles for statues on the outside of the nave were added about a century after its erection: *a b*, plans of the columns; *d*, plan of buttresses, &c.

The Chapter-House, No. 54. The Chapter-House is a large structure, planned in form of a decagon, to the western side of which is joined a *nave*, which forms the entrance. The centre is supported by a clustered column, from which spring numerous ribs diverging through the vaulted roof. The plate exhibits an internal elevation of half of one side of the *nave*; with some details enlarged; *d* is a plan; *a b c* display a bracket, capital and boss.

This edifice exhibits a style of architecture uncommonly perfect for the era of its erection, if we may trust the account of Giraldus Cambrensis, who attributes it to St. Hugh, the bishop, whose death happened in the year 1200. Giraldus was contemporary with the good prelate, came himself to Lincoln to study divinity under the cathedral-professor, and therefore may justly be regarded as a competent voucher⁷⁴. St. Hugh was a native of Burgundy, and it seems by no means improbable that he might procure artists or designs from his own country; but this can only be the subject of conjecture.

Section, &c. of the central Tower, No. 55. This plate combines an elevation of the tower, half externally, and half internally; together with the arches upon which it stands, portions of the choir on one side, and of the nave on the other; and a distant view of the termination of the north transept, internally. The boldness displayed in elevating such a vast structure upon four columns is astonishing; but an attentive examination

⁷⁴ See Wharton's *Anglia Sacra*, Pars Secunda, p. 419.

of the building itself is necessary for understanding completely the manner in which this has been effected. Great care appears to have been taken to make the walls as light as possible, by hollowing every part with galleries and passages; so that the tower may be fairly said to have double walls, an inner and an outer shell. The angles of the upper story are crossed diagonally by arches, to form a basement for the timber spire, which was originally built upon this tower, as already mentioned.

Compartment of the Nave, A, No. 56, and one of the Presbytery, B, No. 56. The nave is supported by seven principal arches on each side, which range from the central tower to the bases of the western towers. Of these arches, five on each side are similar to the one shewn in the last plate, and two like the one here delineated; these are of the same height as the others, but considerably less in breadth. The proportion of the latter has been thought more elegant than that of the broader arches, by some good judges of architecture; the variation produces no unpleasant appearance, all the details being carried through both without interruption. The other compartment in this plate is drawn from the eastern part of the church, which comprises five arches in length, extending from the upper transept to the end of the building. This portion of the church displays a very different style to that of the nave and choir; much richer in details, and lighted by windows of considerable breadth, filled with mullions and tracery. It was erected in the latter part of the thirteenth century, and was not entirely finished in 1306, as we learn from a passage in the registers.

External elevation of the east end, No. 57. This noble front terminates the extent of the cathedral towards the east, and having the advantage of a spacious area before it, is seen to great advantage. The general character will be sufficiently understood from the plate; the details would require many separate delineations on a much larger scale to display their beauties, the whole being admirably executed, and fortunately in very perfect preservation, the stone being very hard, and its colour unsullied by smoke. The principal window was probably one of the first of so great a size ever

erected in England, none at least now exists of such dimensions and of equally early date.

Section of the interior of the east end, with part of plan, No. 58. This plate shews the proportions of the interior parts, the vaulted roofs, and arched abutments. The whole displays a very judicious distribution of substance, which has been proved by the perfect duration of the work.

South end of the Transept, section and plan, No. 59. The plan of Lincoln Cathedral has a double cross-aisle, or transept, one in the centre of its length, and a lesser one more towards the east end; the south end of the greater transept is here shewn internally. The architecture is of rather earlier date than that of the nave, but the end appears to have been taken down and rebuilt about the middle of the fourteenth century. The circular window is part of this latter work, exhibiting a similar style of tracery to the great western windows of York and Durham Cathedrals. It is filled with antient stained glass of exquisite colours, though a mere tissue of fragments, except in a very few compartments which have escaped the injuries of time and barbarian hands. The arch which encloses this beautiful window is composed of open tracery, of uncommon and striking character⁷⁵.

View of the central Tower, No. 60. This structure exceeds in height any tower in Britain, rising from the centre of a church, and not having a spire, and the boldness of its situation giving a great advantage of elevation, a prospect of unrivalled extent is visible around it. The elevation of this tower was the work of two periods. The lower portion being co-eval with the nave; the upper being undertaken in the reign of Edward the Second, at an early part of the fourteenth century. An exceedingly tall spire of timber, sheeted with lead, completed this sublime composition; but this spire was destroyed by a violent storm in the year 1547, and has never been rebuilt. The pierced screen, or parapet, which connects the pinnacles on each side, was a modern work, designed by Mr. James Essex,

⁷⁵ The upper window and the whole gable were blown down about twenty-four years back, but have been restored exactly in correspondence with their former design.

architect, about fifty years back. Its effect is extremely light and beautiful, though something discordant appears upon a critical examination of its parts.

Southern Porch of the Presbytery. That beautiful portion of the church which extends eastward from the upper transept, is frequently called the *presbytery*, the choir and surrounding ailes being antiently appropriated to the priest and clergy who celebrated public worship. The south porch, being the usual entrance for the bishop, was designed in a style of extreme richness, and the workmanship fully equalled the design: but the barbarous hands of fanaticism have demolished the central statue, decapitated the others, and broken away many of the ornaments. The figures over the doors represented Jesus Christ sitting in judgment, surrounded by angels, with the dead arising from their tombs, and the jaws of hell open beneath his feet. The arched roof has been exquisitely wrought in perforated wreaths of foliage, intermixed with small statues, several of which remain, perfect, whilst others have been broken and defaced. These sculptures shew traces of colours and gilding, the decay of which is not to be regretted; time has spread a warm mellow tone over the whole, and long may it remain untouched by any presumptuous attempt to restore or beautify it.

DORCHESTER CHURCH, *Oxfordshire*, is a very large edifice of varied architecture, and connected with much historical matter. William of Malmesbury says, "the majesty of the church was great, either by the antiquity of the building, or the diligence of such as had lately repaired it." A Bishop's see was fixed here under the Anglo-Saxon dynasty, but removed to Lincoln at the end of the eleventh century: a priory was also founded in 1140 by Alexander, Bishop of Lincoln, and to this establishment we are probably indebted for the chief portions of the present church. Warton says, no part of the building is older than the reign of Henry III.; but in this assertion that valuable critic and antiquary must err, for there is a plain Norman door-way in the northern wall. Our present notice must be

confined to the Chancel part, or eastern end of the edifice, which is unique and elegant in its windows and general style of decoration, and illustrative of the florid architecture of Edward the Third's time. In this the builder has manifested the true feelings of an artist, in giving scope and employment to sculpture and painting; for the architectural members are profusely charged with the first, and the glazing with the second. Originally this end of the building must have produced a splendid effect: but decay, wantonness, tastelessness, and white-wash, have jointly and shamefully marred, and almost obliterated its beauties. By the annexed engravings its characteristic features may, however, be made out. *Plate*, No. 61, represents an elevation of the window on the south side of the east end, with the small statues attached to the transom and mullions, delineated more at large. These are lettered from left to right, *a* to *f*. Beneath the window is a series of three stone seats, *h i k*, a piscina, *g*, and an ambry, *l*. Behind the seats are three triangular windows, filled with richly stained glass, and each stall is crowned with a gorgeous canopy.

The opposite window, No. 62, is a singularity in design, and marks the spirit for innovation which prevailed in the age when it was constructed. With some resemblance to the splendid altar-piece at Christ Church, Hampshire, evidently of the same age, this represents the genealogy of Christ, from the *root of Jesse*: Isaiah, chap. ii. verse 1—"And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots." To illustrate this figurative text the artist has represented the figure of Jesse lying on the sill of the window, with a "branch," or "stem," rising from his belly, and branching off into ten different ramifications, each sustaining, or producing human figures, the descendants of Jesse. The character and costume of these twenty-five personages are displayed in the engraving; and it will be observed that most of them have scrolls, which were intended to contain texts, or inscriptions. *Plate* No. 63, represents the eastern end of the chancel with its double window of similar character to those already described, but of different design. This is rich in crocketed and finial sculpture, and also contains some small statues.

The arch mouldings and columns, right and left, are of the architecture of the beginning of the thirteenth century⁷⁶.

The *Tower of Boston Church, Lincolnshire*, the architecture of which is illustrated in *Plates* Nos. 64, 65, may be considered one of the most lofty, and most highly decorated in England. It is stated to have been begun in 1309, in an inscription, at the bottom of a folio engraving, published in 1715, on the authority of Dr. Stukeley; though he says nothing of the date of the church in his "*Itinerarium Curiosum*," where it is noticed. The first stone of the edifice is said to have been laid by a lady of the Tylney family, a circumstance partly corroborated by Leland⁷⁷. The architectural style, however, does not correspond with that of the period to which it is ascribed, a circumstance which has been accounted for by supposing that the edifice was many years in progress,—that the superstructure was much posterior to the foundation, and that the style corresponds with the prevailing style when the building was completed.

The tower is said to have been designed on the model of that of the great church at Antwerp; but the arrangement of the different stories resembles that of Louth, which was erected at the commencement of the sixteenth century.

Plate No. 64 displays the west front of the Tower, and parts of the western and northern sides of the church. The former is divided into four stories above the basement. In the lower story are large and lofty windows on three sides, and on the fourth is a great arch opening into the body of the church. The next story has two pointed windows in each face, with ogee crocketed mouldings and finials; and in the story above is a single large window in each face. This part of the tower is surmounted by an embattled parapet; and the whole is terminated by an octangular lantern, connected with the square portion of the edifice by flying buttresses.

⁷⁶ In Skelton's "*Antiquities of Oxfordshire*" are three interesting engravings of the east end of Dorchester Church; one shewing the chancel and some monuments, with the antient leaden font, &c. another, a view of the stalls and canopies at large, and the third, an exterior view of the east end.

⁷⁷ *Itinerary*, vol. vii. p. 143.

Plate No. 65 contains Plans of four stories, and a Section; the different parts of which will be found to correspond with the preceding view and description. The section shews the timber ceilings of the different stories of the building, also the thickness and arrangement of the walls, windows, &c.

For a more particular account of the Church and Tower of Boston the reader is referred to a memoir on its architecture by Mr. E. J. Willson, in the fourth volume of the Architectural Antiquities.

ST. STEPHEN'S CHAPEL, Westminster, (*Plate No. 66* in list) whence the specimen of ornamental architecture in this plate was taken, was erected in the reign of Edward III. between 1329 and 1360. The whole edifice appears, from its remaining parts and from the views and descriptions of it made public, to have been an elaborate and splendid example of the architecture of the fourteenth century. An ecclesiastical edifice was founded here in the time of King Stephen, but it was re-founded and endowed by Edward III.; and, after the reformation, this royal establishment having reverted to the crown, was granted by Edward VI. to the Commons of England, for their sessions, or sittings, and to that purpose it has ever since been appropriated. Various alterations have been made in the interior of this structure at different periods; but the only one which requires notice at present, was the removal of the wainscoting, previous to the enlargement of the room for the accommodation of the members added to the national representation, on the Union with Ireland in 1800: It was then discovered that the walls of this chapel had been richly decorated with cornices, arcades, columns, &c. the effect of which was heightened by a profusion of figures and ornaments, painted with glowing colours and gilding, much in the style of the miniature illustrations of the Missals of the fourteenth and fifteenth centuries. The plate here given shews three compartments of the wall on the south side of the chapel. They consisted of a series of trefoil-headed arcades, supporting an architrave formed by a receding hollow or cavetto, on which were painted the arms of the royal family, with many of the nobility; above which was a

quatrefoil frieze and battlement. The whole entablature seems to have been supported by insulated columns, which had been broken away when the paintings were discovered; but they are represented in the plate. The wall behind these columns was divided into compartments, by other clustered columns; and within each of these divisions was represented a figure of an angel, holding an extended piece of drapery, whose wings are painted to imitate the peacock's feathers, as shewn in the plate.

Accounts of the expenses for workmanship, and for materials used in this building have been published in Smith's "*Antiquities of Westminster.*" *Thomas of Canterbury*, master mason, whose name occurs in the rolls, is supposed to have been the principal architect; and among the numerous painters mentioned in the same record, *Hugh de St. Alban's*, and *John Cotton* had the highest wages, viz. one shilling a day; but there are no grounds for imputing to them any particular parts of the decorations. [A series of elaborate representations of parts of this chapel, engraved from drawings by J. Carter, are published in the "*Vetusta Monumenta*," vol. iv. with an account of the same by the late Sir Henry Englefield, Bart.]

The *Interior of the WEST END* of the *NAVE* of *WINCHESTER CATHEDRAL*, with its magnificent window and the portal beneath it, are represented in *Plate No. 67*. That this part of the church was erected in the time of the successive bishops of this see, William of Edington and William of Wykeham, appears from historical records of undoubted authenticity; but the respective shares of those prelates in the building may admit of some question. The rebuilding of the nave was undertaken by Edington, about 1350; and being left unfinished at his death, in 1366, was continued and nearly completed by his celebrated successor. The principal feature in this part of the edifice is the great western window; with regard to which a difference of opinion has arisen, whether it be the work of Edington or of Wykeham. Mr. Garbett of Winchester, in a letter published in the "*Cathedral Antiquities*," has instituted a full inquiry into the dates of the principal parts of the church. In reference to this window he observes

that there is some degree of doubt to which of the two prelates it should be assigned: but he adds, "when it is considered that there is a peculiarity in the upper compartment very unlike any part of Edington's, and invariably followed through the whole of Wykeham's windows; and when we see the outer face of the wall over the window, and the face of the wall making the gable end of the roof, ornamented with mouldings and compartments accordant with the known taste of Wykeham, we can hardly hesitate to pronounce it his work⁷⁸." Admitting the accuracy of the opinion of Mr. Garbett, it will follow that this window was constructed towards the end of the fourteenth century, to which period also may be referred the other parts of the nave shewn in the present engraving; except the groined ceiling, which was probably the work of the executors of Bishop Wykeham, who died in 1404. This window, it will be seen, occupies the whole width of the nave, with its apex rising almost to the vaulting, and with its ribs or mullions extending to the floor. It is filled with painted glass, and presents a fine example of the rich and substantial workmanship of the time when designed and erected.

The *East end of the ruined Church of St. Lawrence, at Evesham, Worcestershire*, represented in *Plate No. 68*, is a pleasing specimen of a once gorgeous design, falling fast to decay. This edifice was originally a chapel to the adjacent abbey, as appears from a passage in the *Institutes of Abbot Randulf*, compiled about 1223, wherein it is stated, "That the chaplains of All Saints and St. Lawrence are to have daily from the cellar and buttery bread and beer in like proportions with the monks." The present church was probably erected previous to 1295, in which year it was dedicated by the Bishop of St. Asaph; but the east end of the building, with its large window, and the pannelling beneath it, are obviously the work of a later age, and may safely be ascribed to the latter part of the fifteenth, or the beginning of the sixteenth century. The Church of St. Lawrence having fallen to decay, money was collected by brief for its

⁷⁸ Hist. and Antiq. of Winchester Cath. p. 66.

restoration in 1730. The north side was then rebuilt, a new roof was erected, and the edifice rendered fit for use: but the whole is again in ruins. On the south side are the remains of a beautiful chapel covered with pannelling and tracery similar to the east end.

The ABBOT'S TOWER, at EVESHAM, *Plate* No. 69, is a specimen of Pointed architecture in the period immediately preceding the reformation. It was an appendage to the Abbey of Evesham, a monastic foundation of the eighth century, of which there are few relics remaining. It was designed for a Campanile, or bell-tower, to which purpose it is still appropriated; and was erected by Clement Lychfield, the last ecclesiastic but one, who held the office of abbot of Evesham, which he resigned in 1539.

The east front of this tower, as shewn in the engraving, consists of a gateway, and two tiers of windows, with battlements and pinnacles; and the west front is exactly similar: but the north and south sides are less ornamented at the lower part, having probably been connected with, or hidden by lateral buildings. The whole height to the tops of the pinnacles is about one hundred and ten feet; and the tower is twenty-two feet square, at the base. As shewn in the print the whole facing is covered with pannelling, and adorned with windows having rich ogee mouldings, and surmounted by open embattled parapets and eight pinnacles. This view presents a singular and picturesque group of buildings, shewing the ruined church and tower of St. Lawrence, on the left hand, and the present parochial church with its spire, &c. on the right.

The TOWER of the CHURCH OF ST. MARY MAGDALEN, at TAUNTON, *Somersetshire*, *Plate* No. 70, is one of the gorgeous designs of Christian architecture, which mark its last stage of luxury and enrichment; when the artist thought that beauty and excellence consisted in profuse decoration, and that almost every part demanded ornament. The door-way, windows, buttresses, parapet, and pinnacles, particularly the two last, are all charged with sculpture, and each part appears of equal importance. The summit, the remotest part from the spectator, is the most decorated. Hence the eye

and the attention are alike distracted; and instead of impressing the mind with delight, and exciting feelings of admiration from harmony, symmetry, and simplicity, the senses are almost satiated. It may be regarded as a feast of fruits and flowers, rather than of substantial food. There are two defects in principle and execution, which are irreconcilable with the best canons of taste; the buttresses and basement have not sufficient projection and boldness for the upper portion: and the summit is overcharged with small and delicate detail. Though I venture to make these remarks, I can scarcely bring myself to censure a piece of architecture so rich in decoration, and so fascinating to the general observer. Many persons extol its beauties, and praise it indiscriminately for the exuberant richness of its execution.

The style, form, proportion, and decoration of this tower are exemplified in the annexed print, which has been copied from a most elaborate outline etching by A. B. Moore, an enthusiastic artist, who measured every part, and devoted several months to the task of delineating them with minute precision. It is rather singular that neither Dr. Toulmin, Collinson, nor Savage could obtain any document relative to the age of this tower; nor do Leland, Camden, or Gough, furnish us with any thing even like a hint to lead to a discovery. The latter merely states, that it is "a beautiful square tower," and that within the church "is an epitaph on the Tailor, who, in the reign of Elizabeth, invented ruffs." Dr. Toulmin says, the tower "was most probably erected by King Henry VII.;" and Mr. Savage (History of Taunton) contends that it "bears every character of having been erected either about the latter end of the fourteenth, or the beginning of the fifteenth century;" and that William of Wykeham was its founder, between the years 1390 and 1400. Considering the analogy between this tower, and that of Gloucester Cathedral, by Thomas Sebroke and Robert Tully, 1450, and that of St. Stephen's, Bristol, 1470, I must refer it to nearly the same time. Large initial letters are cut on the stones in the belfry windows, of R. B and A. S, which most likely indicate the names of the builders, or founders. On the vanes are the initials S. S.—S. R. and B. S. with the date of 1682. On the south porch is the date of

1508. The church has five ailes, and the capitals of the columns are formed of groups of angels.

A series of PINNACLES, Plate No. 71, varying in form and structure from the plain cylindrical turret, terminating in a cone, to those of elegant design and elaborate workmanship, with crockets, finials, &c. 1, from the Norman church of *St. Peter's in the East, Oxford*, the crypt of which has been previously noticed, may be considered one of the very earliest examples of pinnacles, or turret-spires, and is probably co-eval with the original church.

2, from *Rochester Cathedral Church*, differs from the former more in its ornaments than in the general outline, which is octangular, with semicircular-headed arcades and mouldings on the sides, ribs at the angles, and a corbel table.

3 and 4, from *Peterborough Cathedral Church*, are open turrets, surmounted by octangular spires, or pinnacles, of more slender and elegant proportion than the foregoing, and belong to the very commencement of the thirteenth century.

5, from the south transept of *Salisbury Cathedral Church*; 6, from the west front; 7, from one of the transepts of that edifice, are examples of pinnacles used in the early and middle periods of Pointed architecture.

8, from the junction of the spire and tower of the same church, is a more profusely decorated specimen than the others, and is unquestionably the work of a later age.

9, one of the ornamental clustered pinnacles from the west front of *Peterborough Cathedral Church*, consists of a triangular crocketed pyramid, rising from an assemblage of acute pedimental mouldings.

10 exhibits the almost unique example of one of a series of seated Statues, terminating a buttress which interrupts the parapet of the *Lady Chapel*, at *Peterborough Cathedral*⁷⁹. Time of Henry the VIth.

⁷⁹ An ample history and illustrations of the architecture of Peterborough Cathedral are in the progress of publication.

FOUR POINTED ARCHED DOOR-WAYS of different periods, *Plate No. 72.*

1. The western entrance to the Church of LITTLE MAPLESTEAD, *Essex*, may be referred to the earliest period of the Pointed style. The Church belonged originally to a Preceptory of Knights Hospitallers, established in the reign of King John. This edifice was probably erected during the time of Henry III. by whom the liberty of free-warren and other privileges were granted to the knights of Maplestead.

2. *Door-way* on the north side, near the west end of ROMSEY CHURCH, has been duly noticed in page 223.

3. The *western Door-way* of ST. NICHOLAS CHAPEL, *Lynn*, has a central column, dividing at the top to afford space for a canopied niche, once probably filled with a statue. The edifice to which this door-way belongs appears to have been rebuilt in the reign of Edward III. between the years 1371 and 1379⁸⁰.

4. *Western Door-way* to MAGDALEN COLLEGE CHAPEL, *Oxford*. This College was founded by William of Waynflete, Bishop of Winchester, about the middle of the fifteenth century; but the great quadrangle, in which the chapel is situated, was commenced in 1473. The architect, under the direction of Bishop Waynflete, was *William Orchyarde*. The peculiarity of this elegant and original portal consists in an exterior arch, or rather slender detached rib, with open spandrels, and a richly ornamented embattled parapet, with niches and statues. These figures, which have been admired for their workmanship, are coeval with the building. The personages represented are King Henry III. William of Wykeham, the founder, Bishop Waynflete, and the patron saints of the two latter, St. John the Baptist, and St. Mary Magdalen. The arms and favourite devices of Waynflete, finely executed, are tastefully disposed on the door-case. At the angles are double buttresses, surmounted by slender pinnacles⁸¹.

⁸⁰ Other illustrations, with an account of this chapel, are given in the "Architectural Antiquities," vol. iii. p. 59, &c.

⁸¹ The college buildings of Magdalen have suffered from the tasteless and injudicious alterations recommended by Mr. Holdsworth and the late Mr. James Wyatt. Recently they have

A *Series of five Windows*, *Plate No. 73*, is illustrative of so many varieties of form, style, and fitting up of these glazed openings. Nos. 1 and 2 are from the south side, near the east end of *Canterbury Cathedral*, and may be considered to have been designed about 1184. The trefoil-headed, under a semicircular moulding, is a singular example. No. 3, from *East Dereham Church*, Norfolk, is a common form prevailing at the commencement of the thirteenth century. No. 4, from the east end of *Wellingborough Church*, Northamptonshire, is a pleasing specimen of the catharine wheel rib, under the arch, with ramified tracery from the mullions. The hood moulding springs from a bird and an angel, and terminates with a rich finial.

No. 5, from the east end of *Merton College Chapel*, Oxford, is a fine specimen of the architecture of the second period of the Pointed style. According to Wood this chapel was dedicated in 1424. The design has been ascribed by some to William Rede, Bishop of Chichester; but as that prelate died in 1385, others have with more probability supposed that Thomas Rodeburn, an ecclesiastic, who was employed on other buildings of the college, was the architect of this chapel.

Plate No. 74 exhibits twelve specimens of ornamental architecture in SPANDRELS and PANNELS. The fancy displayed by the Christian architects of former times in embellishing the spandrels of their arches, and covering the facings of altar tombs, chantry chapels, &c. serve to prove that they were unrestrained by rules and scholastic dogmas, and that they were constantly seeking for novelty and variety. Almost every geometrical form and figure was employed, and represented by rib tracery, and made to frame and adorn the blazonings of heraldry. The specimens before us tend to exemplify this remark. Fig. 1, 2, and 6 are spandrels from a

thought it advisable to make other alterations and additions to the college; and several architects, &c. were consulted. An account of the different designs, with much historical and descriptive matter relating to these buildings was published (anonymously) in a volume, 8vo. 1823, entitled, "Observations on the original Architecture of St. Mary Magdalen College, Oxford; and on the Innovations anciently and recently attempted." Such discussions, when conducted in good temper, and arising from pure motives, must do much good. I inadvertently omitted to notice this volume in a review of publications on the subject.

screen in the church of *Aylsham*, Norfolk, an edifice said to have been erected by John of Gaunt; but the screen appears to have been executed partly at the expense of Thomas Wymer, a manufacturer of Aylsham, who died in 1508. Fig. 5 is a spandrel from the church of *Salle*, in Norfolk, built in the reign of Henry VI. Fig. 9 is from the organ screen of *Canterbury Cathedral*, constructed by Prior Henry de Estria, in 1304; and figs. 10 and 12 are from *King's College Chapel*, Cambridge.

Figs. 3, 4, and 7 are Pannels from the altar tomb of *Sir James Hobart*, attorney general to Henry VII., who died in 1507, from *Norwich Cathedral*. Fig. 8 is from a monument in the south aisle of *Salisbury Cathedral*. Fig. 11, from a niche built by Bishop Beauchamp, *St. George's Chapel, Windsor*. (See *Architectural Antiquities*, vol. iii.)

Plate No. 75. PISCINÆ, or remains of them, may be found in almost all our antient churches, as there was generally one attached to every altar. Properly speaking, the Piscina was the basin, or sink, in which the priest washed his hands when performing the sacred rites at the altar, in allusion to the text, "I will wash my hands in innocency," (Psalm xxvi. ver. 6), and where all the consecrated waste, or impure water, &c. that could be so disposed of, was emptied out. Fosbrooke, in his remarks on this subject, quotes an ordinance of an antient synod, in these words, "We order a font for washing the hands of the officiating priests, which may be either pensile, or affixed to the wall, and furnish water,—with a linen pall⁸²."

There is a great variety in the forms of Piscinas, as may be seen from the annexed print; and they were not unfrequently of a duplex character, as is that from Salisbury Cathedral. Some were as remarkable for the plainness and simplicity, as others were for their tasteful elegance of design, and sculptural richness of execution. Those of the latter kind are principally found in buildings of the middle ages, and may be considered

⁸² "Encyclopædia of Antiquities," vol. i. p. 96. "Among the Romans, Piscina was, 1, a fishpond; 2, a shallow reservoir for persons who did not know how to swim; and 3, a place for watering horses." Ibid. vol. ii. p. 514. A small pool, or basin of water, in a public square, was also called a Piscina.

as shrine-like gems, evincing the applicability of the Pointed style to almost every purpose of minute decoration.

1. The Piscina, marked 1 in the accompanying print, belonged to a small altar at the eastern extremity of the north aisle of the *Church of St. Cross*, in Hampshire. It consists of a basin supported by a short octagonal column and plinth, standing on a basement step. Both the basin and the plinth are ornamented with uncouth sculptures of animal figures.

2. The double Piscina, marked 2, in *Salisbury Cathedral*, is of the simplest form of that kind. This is a recessed niche contained within a square, and fronted by two pointed arches, with trefoil heads springing from small shafts, having circular bases and capitals: here are two basins.

3. In *Trinity Church, Coventry*, is a Piscina remarkable for its simplicity, as shewn by figure 3. This merely consists of a projecting shaft, ornamented with foliage, a basin, and a shallow trefoil-headed niche.

4. In *St. Alban's Abbey Church* is a Piscina, as represented at 4, of a very different form and character from the last; indeed it is altogether of a peculiar description. In this, the outward arch, which springs from conjoined and clustered columns, is of the Pointed form, but composed of a series of curvilinear sweeps, and several mouldings within the niche; under an enriched canopy of tracery-pannelling, between small buttresses, and an angular pediment, crocketed, is a small square headed basin, supported by a clustered shaft.

5. At *Barneck Church*, Northamptonshire, is the singular Piscina shewn at 5, which is formed by a trefoil-headed niche, flanked by buttresses, and surmounted by boldly-sculptured crockets and a rich finial; the buttresses standing on a bracket plinth, in which is the basin.

6. The Piscina represented at 6, in *Dorchester Church*, Oxfordshire, appears from the shelf which crosses it, to have been also used as an almery, or locker. It consists of a niche flanked by two graduated buttresses, which are based on the floor, and canopied by a pointed arch, curving inwardly. Finials, pinnacles, and crockets, with some minute tracery in the head of the arch, are included in the design.

7. At *Cobham Church*, in Kent, is the very elegant Piscina, marked 7.

This is designed and executed in a style of enrichment very superior to most others, and may doubtless be attributed to the munificence of the brave and knightly family of the Cobhams, so many of whom were interred in this edifice. It consists of a large niche, flanked by two graduated buttresses on each side, which rise into, and form portions of a tasteful canopy, composed of pedimental arches, pinnacles, pannelled quatrefoils, &c. The back and head of the niche are adorned with handsome panneling and groined tracery. An octagonal shaft supports the basin, which is enriched with quatrefoils in pannels and other ornaments.

8. The Piscina in *Norwich Cathedral*, represented at 8, is another elegant specimen of the Pointed kind, though not so elaborate in its details as that at Cobham. It is of a light and graceful form, consisting of a niche and canopy, flanked by small shafts, and surmounted by pinnacles and trefoil-like foliage. The foot of the shaft, which is of the usual octagonal shape, has several ranges of mouldings, and on each side of the niche are three small shields: the canopy is triple-faced.

WINDOWS. It is a common error to believe that the most antient windows are those composed of only a single day, or light; for many without mullions may be found as late as the fifteenth and sixteenth centuries. The small dimensions of windows has also been regarded as a proof of antiquity, without considering the respective purposes of such apertures, or the relative dimensions of the buildings to which they originally belonged.

In the small village churches of early Norman architecture the windows are remarkably small, being in some instances only round holes, seldom exceeding nine or ten inches in diameter, but splayed off internally to disperse the light. These may be found in some few churches still remaining, particularly in Norfolk. *Plate No. 76, fig. 1*, with the plan, is taken from the *Church of Framlingham Earl's*, near Norwich. The walls are constructed with flints, covered with cement; the rim of the circle is formed of bricks, taken probably from the Roman camp, at Caister. *Fig. 4* is another specimen of a round window (not exceeding ten or eleven inches

in diameter), from *Hadiscoe Church*, in Norfolk, better executed than the former, having its circle composed of small pieces of stone⁸³.

These little circular windows were superseded by small semicircular-headed, narrow windows, or rather loopholes, which seldom exceeded eight or ten inches wide, by three and a half, or four feet, in height. (See figs. 2, 5, and 7, being windows from the churches of *Witlingham*, *Gillingham*, and *Ingworth*, in Norfolk.) Such was the gloominess of the antient churches thus lighted that most of them were altered about the time of Henry III. or Edward I. by the insertion of larger sized windows, with lancet or trefoil heads; the apertures being made from eighteen inches to two feet wide, in addition to the small windows which were still left. Subsequently, during the fourteenth, fifteenth, and sixteenth centuries, these new windows gave place to larger openings divided by mullions. Fig. 20, from *Thurton Church*, Norfolk, of the age of Edward I. or II. is given as a specimen of a window of a larger size applied to a building of the same magnitude as the Norman churches, from which figs. 1, 2, 4, 5, and 7 are taken. Fig. 3, from *St. Sepulchre's Church*, Northampton; and figs. 14 and 15, from *St. Bartholomew's Hospital*, Sandwich, are specimens of windows of the reigns of Henry II. and Henry III.

In examining with attention the plans of the early windows, fig. 1†, and fig. 2†, as well as others of the same style and character, there will appear strong reason for suspecting that they had not originally any glass, as there is no rebate or groove for its insertion. Though the use of *glass* for windows was known in this country as early as the eighth century, it does not follow that the openings in small village churches were glazed, even in the reigns of William II. or Henry I. The plan, fig. 3†, shews the rebated moulding of the window, from which it appears that it was filled with glass.

At the time when small windows, of about eight or ten inches in width, were used in village churches, windows of the same date, more than three feet wide, without mullions, were inserted in cathedrals, and large monastic

⁸³ The circular windows which afforded almost all the light to small parish churches must not be confounded with those circles which were intended principally for ornament; as in the Cathedrals of Norwich, Ely, Peterborough, &c.

churches. (See specimen from *Chichester Cathedral*, fig. 16.) As a farther proof that the smallness of a window is no positive indication of its antiquity, it may be observed that the pointed window, with the semicircular moulding over it, from *Tanser Church*, Northamptonshire, fig. 9, is of a later date than that from *Chichester Cathedral*, fig. 16; and the trefoil-headed window, from *Thurton Church*, Norfolk, fig. 20, is later than either: to which it may be added that fig. 21, from *Harlow Church*, Essex, of the style and character of the sixteenth century, is not much larger than the specimens of the tenth and eleventh centuries.

Neither is the shape of the *Arch* always to be depended on as a criterion of the date of a building. It is generally admitted that the round-headed arch prevailed before the pointed; yet from an examination of the details of the mouldings and the forms of the capitals of the lancet window from *Chichester Cathedral*, (fig. 17, elevation; fig. 18, capital of lateral shaft; fig. 19, plan of mouldings;) and the semicircular-headed window from the church of *St. Cross*, (fig. 10, elevation; fig. 11, capital; fig. 12, plan of mouldings); it may be inferred that they are nearly of contemporary dates.

Figs. 6, 8, and 13 exhibit interior views of three windows taken from small churches of nearly the same magnitude, but of different dates. Fig. 6, from a church near Basingstoke, is probably of a date anterior to the beginning of the twelfth century. Fig. 8, from *St. Giles's Church*, Cambridge, shews a lancet window, within a semicircular-headed recess, and may be dated about the time of Henry II. Fig. 13 is a small lancet window, from the church of *Calbourne*, in the Isle of Wight, of the age of Henry III. or Edward I.

Plate No. 77. The progressive enlargement of windows, from the lancet-shape of a single light, to the earliest form with mullions, is shewn in this plate. Exterior and interior elevations are given in figs. 1 and 2 of three distinct windows, from the east end of the church of *Castle Hedingham*, in Essex. In fig. 5, east end of *Calbourne Church*, two windows appear with a quatrefoil opening between their heads. Fig. 4, from the east end of *St. Bartholomew's Church*, Sandwich, displays three lancet windows, of which the central one is somewhat higher than the others, connected

together by a common weather-moulding; and fig. 6, from *St. Augustine's Priory*, Canterbury, differs from the preceding only in having a quatrefoil window in the gable. Fig. 3, from *Chichester Cathedral*, is an example of an early pointed window with mullions; where the transition from the simple to the compound form is plainly indicated, and the semicircular weather-moulding, as well as the circular window above, mark the early date of the building.

A series of *Semicircular and Pointed* ARCHES, drawn to the same scale, with their attached columns and piers, chronologically arranged, is shewn in *Plate* Nos. 81 and 82.—No species of illustration is better calculated to satisfy the mind, and afford ocular demonstration, than comparative, or parallel representations of any class of objects. The eye thus readily recognises forms, proportions, and nice variations: and the impression on the memory is more clear and lasting than by any other mode of delineation. To afford the young architect and antiquary the most satisfactory information in my power, and to induce both to study the genuine rudiments, and the true science of Christian architecture, I have designed and arranged the three ensuing plates. The dates of each subject I have also endeavoured to ascertain and record; but do not think it necessary to enter into particular descriptions of the whole.

SEMICIRCULAR. 1, from the nave of *Brixworth Church*, Northamptonshire⁸⁴.

2, from the nave of *St. Alban's Abbey Church*, built by Abbot Paul, about 1080⁸⁵.

3, from the Chapel in the *White Tower* of London, the work of Gundulph, Bishop of Rochester, about 1081⁸⁶.

4, from the *Conventual Church of Ely*; supposed by Mr. Millers to be as early as the latter part of the tenth century; or perhaps three centuries earlier: but I cannot hesitate in ascribing it to the Anglo-Norman era⁸⁷.

⁸⁴ See before, p. 191.

⁸⁵ Clutterbuck's History of Hertfordshire, vol. i. p. 58.

⁸⁶ Bailey's Hist. of the Tower, Part i. p. 107.

⁸⁷ Description of the Cathedral Church of Ely, p. 128.

5, from *Waltham Abbey Church*, founded by Harold II. before the Norman Conquest, but this part of the church probably not erected till after 1093⁸⁸.

POINTED—6, from *Trinity Chapel*, Canterbury Cathedral; built, as already stated, p. 140, in 1184⁸⁹.

7, from the nave of *Wells Cathedral Church*, erected by Josceline de Wells, about 1220⁹⁰.

8, from the nave of *Salisbury Cathedral Church*, date between 1220 and 1258⁹¹, as noticed, p. 145.

9, from the choir of *Westminster Abbey Church*, built in the reign of Henry III.; and probably completed in 1269⁹².

10, from the nave of *York Cathedral Church*, date about 1300⁹³.

OBTUSE-POINTED—11, from the nave of *St. George's Chapel*, Windsor, erected in the latter part of the fifteenth century⁹⁴.

12, from the nave of *Bath Abbey Church*, the building of which was begun before the death of the founder, Bishop King, in 1503⁹⁵.

13, from *Henry the Seventh's Chapel*, Westminster, date 1509⁹⁶.

A chronological series of twenty-six WINDOWS is exhibited in *Plate* Nos. 83, 84. Fig. 1 is a window of Roman character, in the clerestory of *Brixworth Church*, which has been already noticed, p. 190. Fig. 2, from the tower of *St. Alban's Abbey Church*, displays two semicircular arches, under another, constructed with Roman bricks, and devoid of mouldings. Fig. 3, from the upper story of the tower of the same church differs from the former, principally, in having central and lateral columns with capitals and bases. The tower from which both these specimens are taken was probably built by Paul, the first Norman abbot of St. Alban's, who held his office from

⁸⁸ Architectural Antiquities, iii. p. 24.

⁸⁹ Cathedral Antiquities, Canterbury.

⁹⁰ Cathedral Antiquities, Wells.

⁹¹ Cathedral Antiquities, Salisbury.

⁹² Brayley's Hist. of Westminster Abbey, vol. i. p. 59.

⁹³ Cathedral Antiquities, York.

⁹⁴ Architectural Antiquities, vol. iii. p. 32.

⁹⁵ Hist. of Bath Abbey Church, 4to. p. 33.

⁹⁶ Brayley's Westminster Abbey, vol. i. Acc. of Hen. VIIth's Chap. p. 9, &c.

1077 till 1093. Fig. 4 is a window of two lights, with triangular heads, from the *round tower* of the church of *Basingham*, in Norfolk. Fig. 5 is an interior view of a small pointed window, under a semi-circular arch, at the east end of *Castle Hedingham Church*. (See No. 77, figs. 1 and 2.) Fig. 6 exhibits a window of two lights, with trefoil heads, under a semi-circular arch, from a building at Cambridge, now used as a barn, but formerly belonging to Merton Hall; and popularly called, for some unknown reason, *Pythagoras's School*. Beneath it there is a crypt, said to be of more rude construction than that of St. Peter's Church, Oxford: the edifice is mentioned in antient charters as existing before 1252. Fig. 7, from *Barfreston Church*, Kent, shews two windows, one pointed and the other semi-circular, included under one string course moulding. Fig. 8 is a very early pointed window from the south side of *Trinity Chapel, Canterbury Cathedral*, built about 1184. Fig. 9 exhibits one of the clerestory windows of the choir of *Salisbury Cathedral*, date about 1250; and fig. 10 exterior and interior views of one of the lower windows in the nave of the same edifice. Fig. 11, from *Oundle Church*, Northamptonshire, shews five lancet lights under one hood-moulding. Fig. 12 a window of two lights and a lozenge compartment, under a pointed arch, from the *Painted Chamber, Westminster*, built probably after 1299. Fig. 13, from *Ely Cathedral*, exhibits a window of two lights, with trefoil heads, and a quatrefoil under an arch. Fig. 14, from *Sustead Church*, is a small window of two lights, with simple ramified tracery. Fig. 15, from *West Haddon Church*, Northamptonshire, is a window of three lights, with flowing tracery. Fig. 16, from *Worsted Church*, Norfolk, is an example of a window of four lights, with varied tracery. Fig. 17, from the aisle of the nave of *Gloucester Cathedral*, displays three lights with heavy tracery, the arch and mullions ornamented with the bulb, temp. Edward III. Fig. 18, from the aisle of the nave of *Winchester Cathedral*, by William of Wykeham, a window of three lights, the mullions of which are continued perpendicularly to the top; enclosed in a deeply recessed arch, in the form of an obtuse, curvilinear triangle. Fig. 19, from *Cawston Church*, Norfolk, built by Michael de la Pole, Earl of Suffolk, in the beginning

of the fifteenth century, displays four lights, with transom, and perpendicular tracery. Fig. 20 is an interior view of a clerestory window in the south transept of *Redcliffe Church, Bristol*, having three lights and a transom, surrounded by several quatrefoil mouldings; date about 1441. Fig. 21 an interior view of a window of *King's College Chapel*, consisting of five lights, with perpendicular tracery, squared at the top. Fig. 22, a window from *Ellesmere Church, Salop*, having three lights, with a Tudor arch. Fig. 23, from *Aylsham Church, Norfolk*, a window of four lights, under a Tudor arch; with a pointed arch in the masonry. Fig. 24, a deeply recessed window of two lights with a transom, under a Tudor arch, from *King's College, Cambridge*. Fig. 25, a window from the clerestory, east end of *Norwich Cathedral*, square-headed, with three lights and tracery; of the age of Henry VII.

A chronological series of TOWERS and SPIRES, *Plate Nos. 85 and 86.*

[A very judicious essay on Towers and Spires, by Mr. E. J. Willson, is inserted in the 2d volume of "*The Public Edifices of London.*"]

1. Round Tower attached to a square tower, built of Roman bricks, &c. *Brixworth Church, Northamptonshire*⁹⁷.
2. The central tower of *St. Alban's Abbey Church*, built about 1080⁹⁸.
3. *St. James's Tower*—Gate-way, at *St. Edmund's Bury, Suffolk*, probably built by Baldwin, Abbot of Bury, about 1121⁹⁹.
4. A Turret Tower, at the south-west angle of the *Cathedral Church at Ely*, singular for the number and variety of its arcades, string mouldings, &c. and exhibiting the later examples of the circular style, and first dawnings of the Pointed. Said to be built by Bishop Ridel, who died 1187¹.
5. One of the western Towers of *Ripon Minster*, built, according to the venerable Dean of Ripon, soon after 1140², by Thurstone, Archbishop of York³.

⁹⁷ See before, p. 193.

⁹⁸ Clutterbuck's Hertfordshire, vol. i. p. 58.

⁹⁹ Architectural Antiquities, vol. iii. p. 78.

¹ Millers's Description of Ely Cath. p. 35.

² Archæologia, vol. xvii. p. 130.

³ This, and a corresponding tower, flank the west front.

6. Tower of beautiful form, proportions, and parts, of the *Church of St. Neot's*, Huntingdonshire, erected about 1507⁴.

7. Circular Tower and hexagonal spire, from the *Church of Welford*, Berkshire, constitutes a very curious specimen of this union at the beginning of the thirteenth century⁵.

8. Tower and spire of *St. Mary's Church, Stamford*, in Lincolnshire, erected in the latter part of the thirteenth century⁶.

9. Tower and spire of *Salisbury Cathedral Church*, added to the edifice in 1280⁷.

10. Tower and spire of *Bloxham Church*, Oxfordshire; said to have been added to the church in the reign of Henry VIII. by Cardinal Wolsey⁸.

11. Tower and spire, or broach, of *Louth Church, Lincolnshire*, built between 1502 and 1512⁹.

12. Tower and spire of *St. Nicholas' Church, Newcastle-upon-Tyne*. The church is supposed to have been erected in 1389; and the steeple added in the reign of Henry VI. but its history, says Mr. Hodgson, is very obscure¹⁰. Brand, in "*History of Newcastle*," i. 263, ascribes it to Robert Rhodes, whose name appears on the ceiling of the belfrey. There are no less than thirteen pinnacles and vanes to this tower.

Having now brought my historical and descriptive review of Christian Architecture to a close—after a series of some years diligent investigation—expensive and tedious surveys—and under the harassing and capricious

⁴ Beauties of England and Wales, vol. vii. p. 568.

⁵ Lysons's "*Magna Britannia*," Berkshire, vol. i. p. 205, where it is classed with "*Saxon Buildings*."

⁶ Beauties of England and Wales, vol. ix. p. 800.

⁷ In Dodsworth's History, &c. of Salisbury Cathedral are some interesting particulars of this part of the edifice.

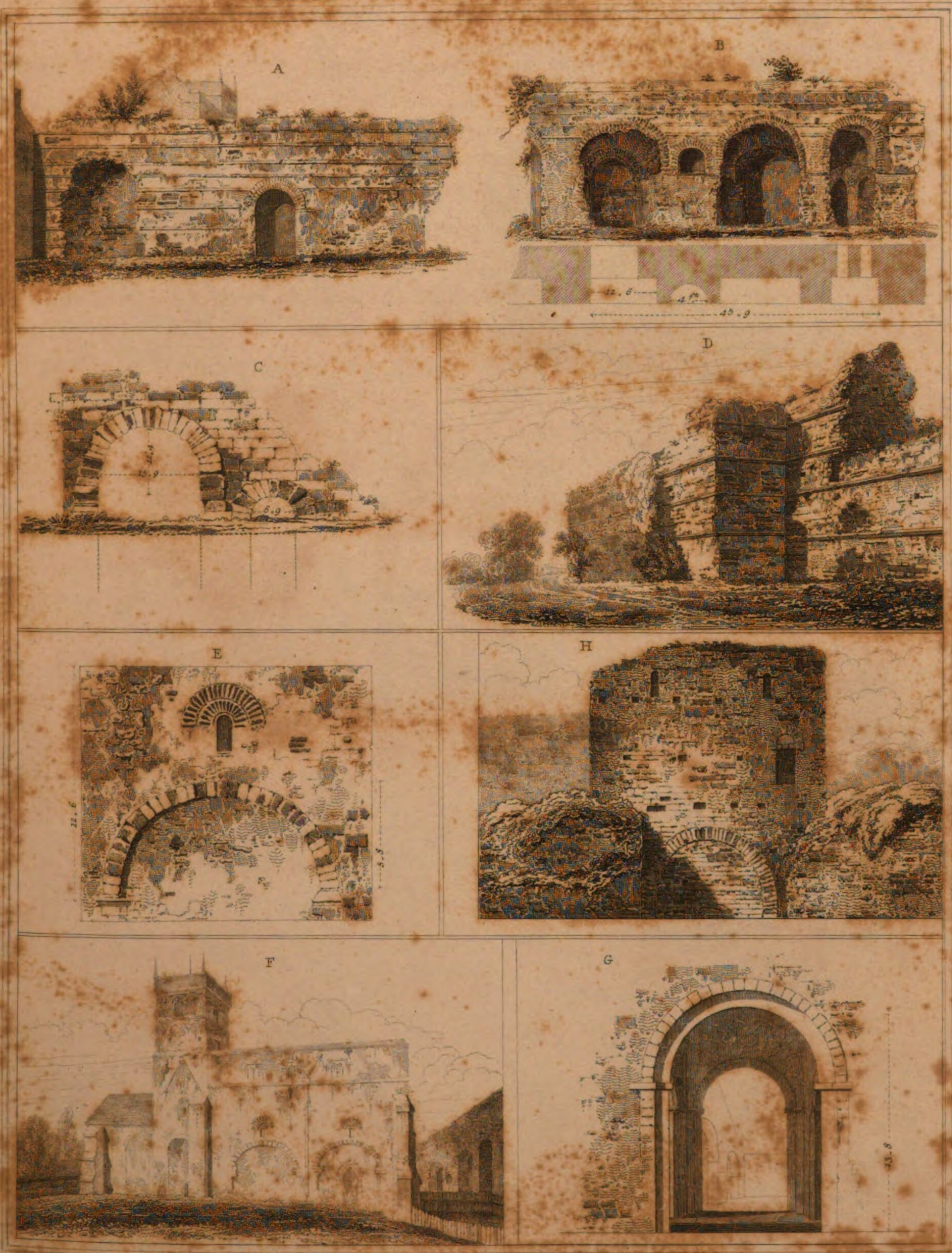
⁸ Skelton's Antiquities of Oxfordshire, Bloxham Hundred, p. 3, in which work are beautiful prints of this tower, and of its very singular door-way.

⁹ Architectural Antiquities, vol. iv. p. 2, in which are copies of some interesting documents respecting this church.

¹⁰ Beauties of England and Wales, vol. xii. p. 56.

conduct of some artists with whom I have necessarily associated, I must own myself relieved from a heavy and oppressing weight. Had all my associates acted cordially and honestly, the progress would have been more expeditious; and whilst it would have been more cheering and prosperous to the author, the effect would certainly have been more satisfactory to the reader:—but where many are concerned—where differences of opinion, of views, and of motives prevail, there must be difficulties to encounter and to surmount. Indeed, but for these obstacles, and the want of certain abilities and energy in a director, we should have more scheming authors and publishers than have hitherto come forward to court public favour; and it is a curious fact, that out of the many attempts at rivalry and opposition to my publications, there is not one that has had a long life and prosperous career; and I believe there is not one at the present time in progress. To those who may hereafter come forward, I beg to suggest the advice of experience—to calculate and analyze carefully at the commencement—to act honestly, zealously, and candidly in progress—and to study assiduously to improve every department of the work, as it advances.

FINIS.



A. B. E. F. G. Drawn by Ed. Pretty, C. H. by A. Pugin, & D. by Ed. More.

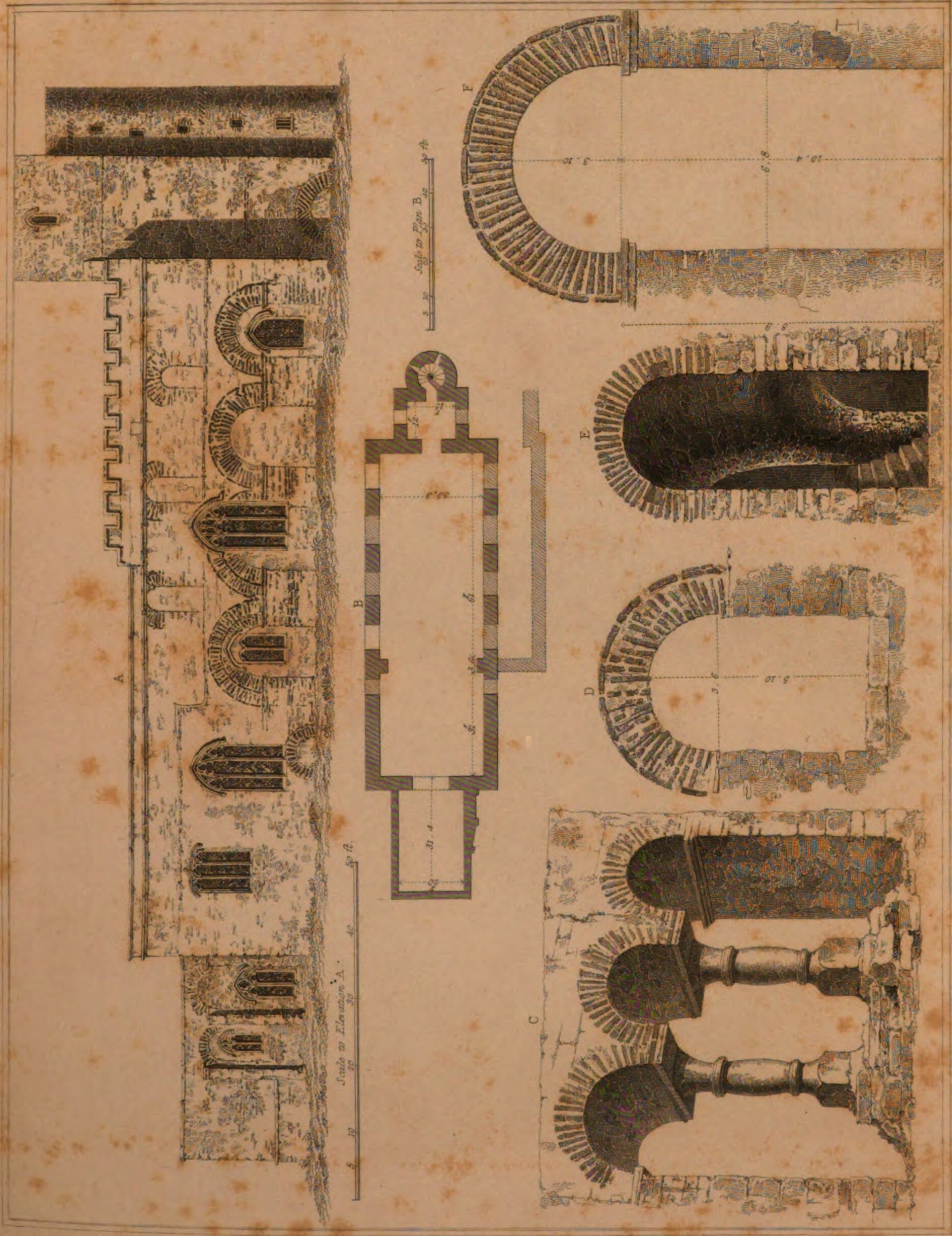
Ench'd by J. Le Keux.

SPECIMENS OF ROMAN ARCHITECTURE IN ENGLAND.

- | | |
|-------------------------------------|--|
| A. ROMAN WALL LEICESTER, WEST SIDE. | D. ROMAN WALL, RICHBOROUGH CASTLE, KENT. |
| B. EAST SIDE OF — D. | E. F. G. ST. NICHOLAS CHURCH AT LEICESTER. |
| C. ROMAN GATEWAY AT LINCOLN. | H. TOWER IN LINCOLN CASTLE. |

London, Published Sep^r 1, 1819, by Longman & Co. Paternoster Row.

Printed by Haywood.



Drawn by W.H. Bartlett, directed by J.B.

Engraved by J. Le Keux.

BRIXWORTH CHURCH, NORTHAMPTONSHIRE.
Plan, Elevation &c.

To GEORGE BAKER ESQ^r the able Historian of Northamptonshire. This Plate is inscribed with sentiments of sincere esteem, by J. BRITTON



Drawn by F. Mackenzie.

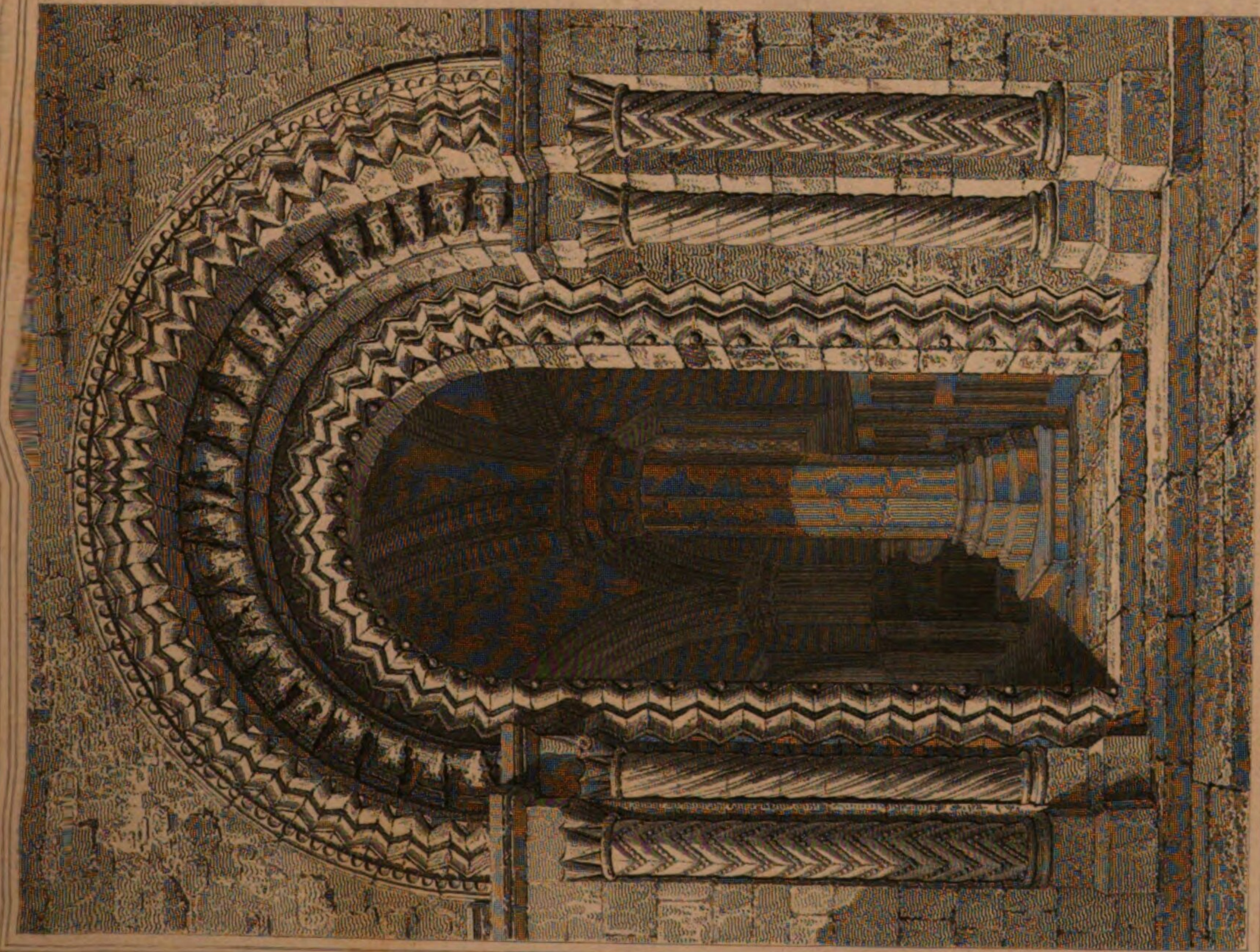
Etch'd by I. Le Keux.

TOWER OF EARS BARTON CHURCH:—NORTHAMPTONSHIRE.

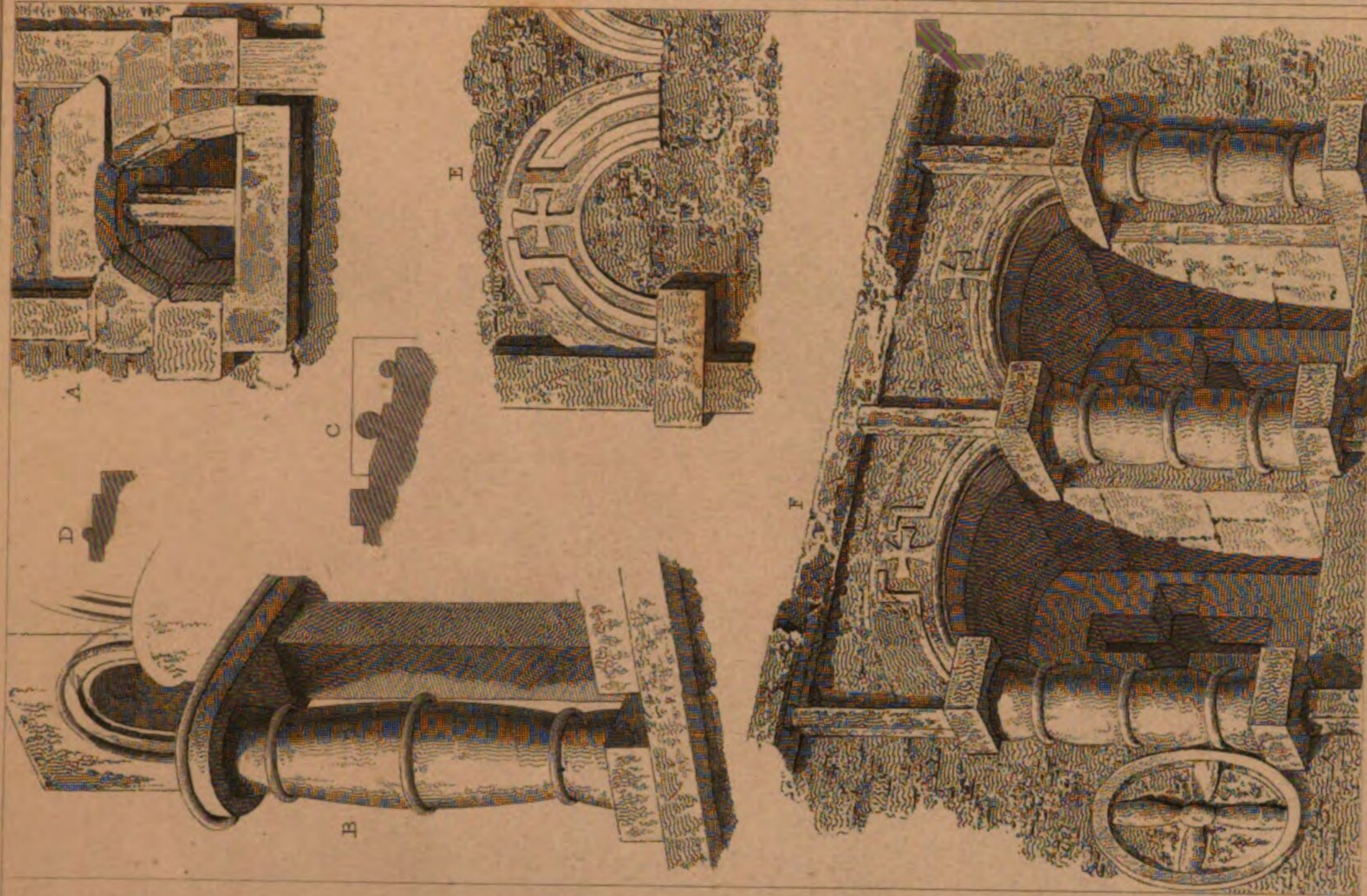
TO GEORGE GWILT ESQ. ARCHITECT & F.S.A.

This Plate is inscribed with sentiments of esteem by J. BRITTON.

London. Published Aug.^r 1, 1815, by Longman & Co. Paternoster Row.



Drawn by F. Mackenzie.



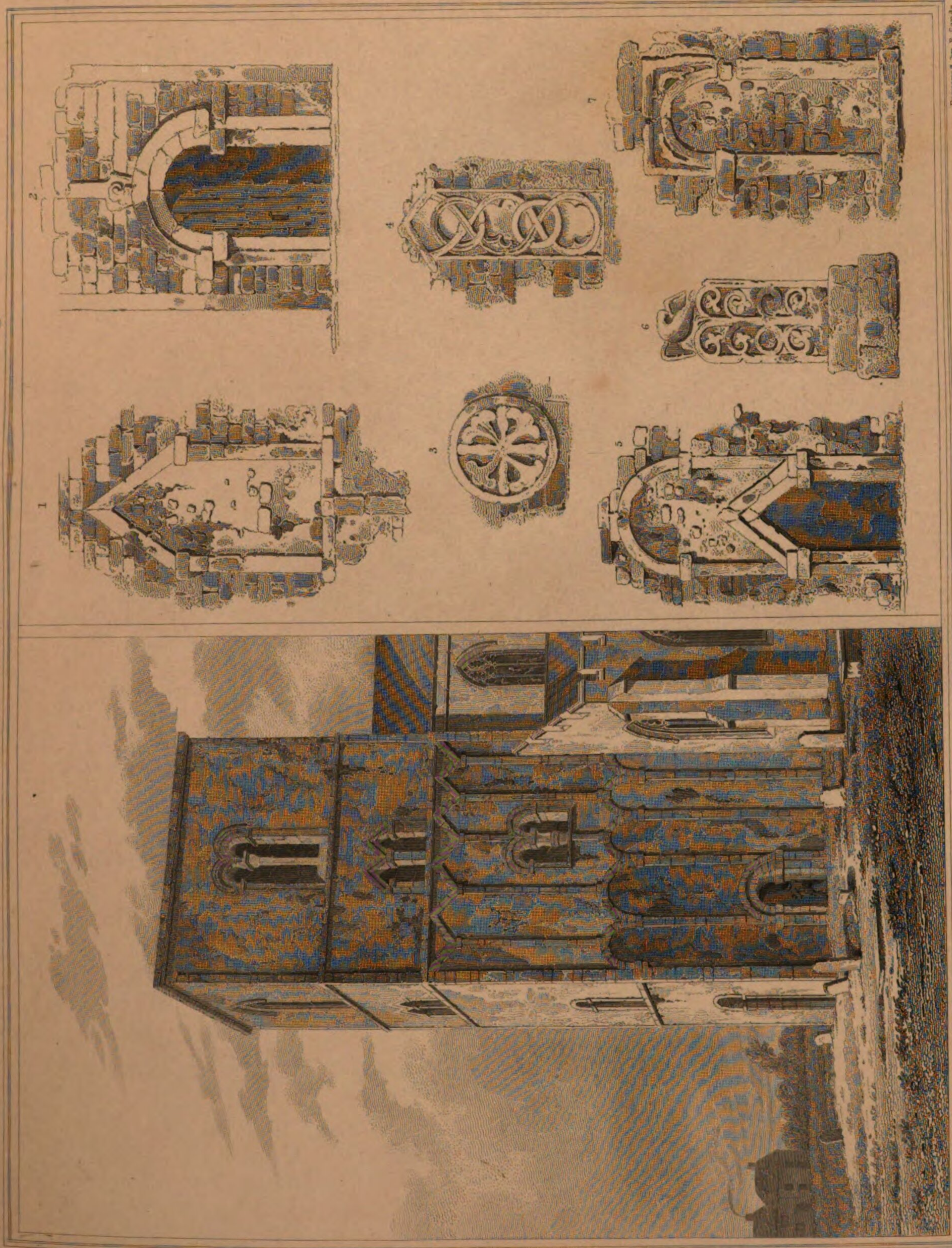
EARLS BARTON CHURCH, NORTHAMPTONSHIRE.

SOUTH DOORWAY & PARTS OF TOWER.

London. Published Augst 1818 by Longman & Co. Paternoster Row.

Printed by Hayward.

Engraved by J. Le Keux.



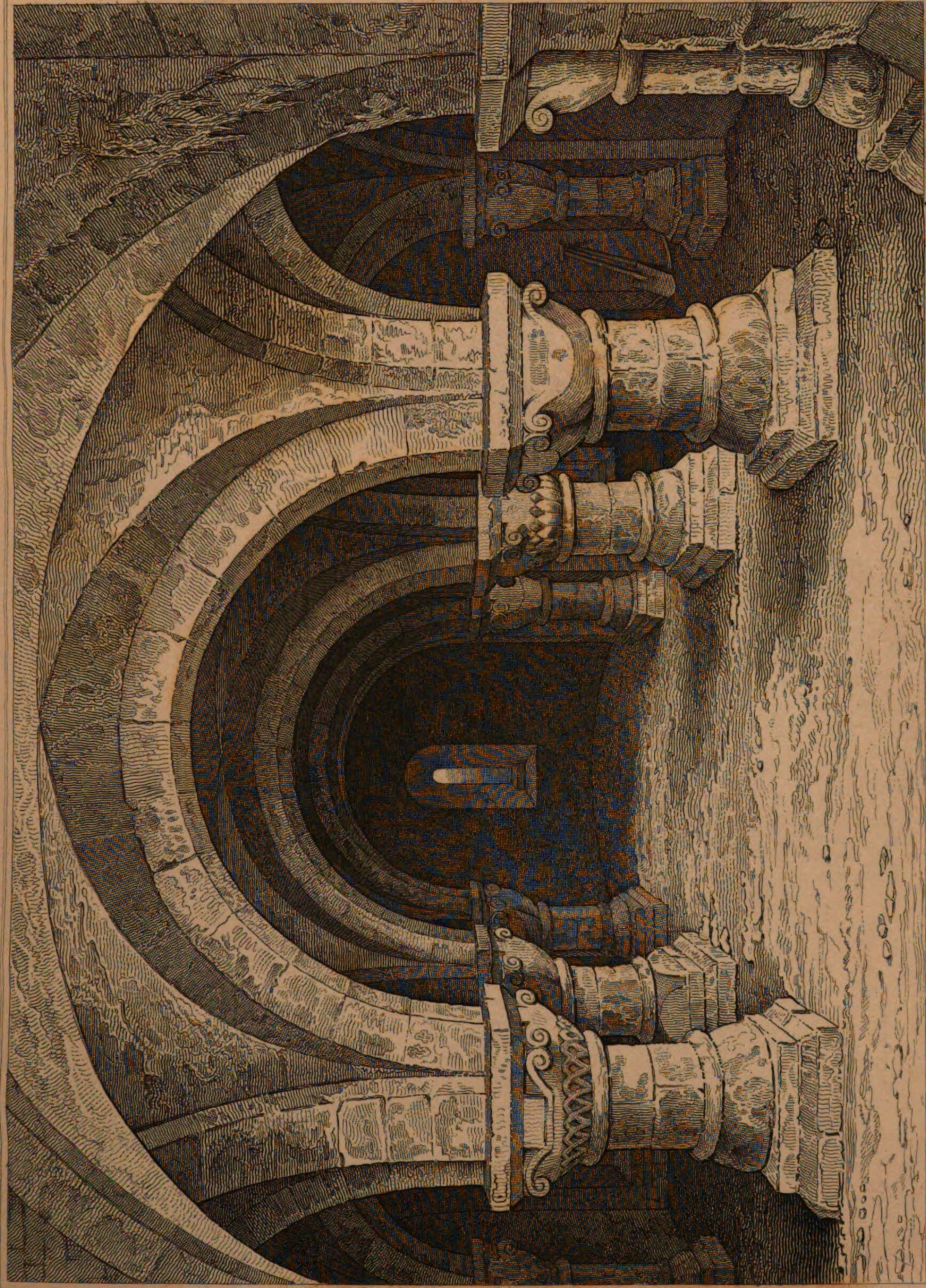
TOWER. Drawn by A. Pugin. PARTS. By J. Britton.

A. TOWER OF THE CHURCH OF ST. PETER,
BARTON UPON HUMBER, LINCOLNSHIRE.
B. PARTS OF THE TOWER OF BARNECK CHURCH, LINCOLNSHIRE.

Engraved by R. Sands.

London, Published July 1, 1819, by Longman & Co. Stationers &c.

Printed by C. & B. Barrett.



Drawn by G. Cattermole.

Engraved by S. Rawle.

LASTINGHAM CHURCH: YORKSHIRE,

VIEW OF THE CRYPT.

TO THE REV. CHAS. SYMONS, D. D. *PREFENDARY OF ST. DAVIDS* &c. author of a life of Milton & of other interesting works.

This Plate is inscribed by J. BRITTON.

London, Published March 2. 1804 by Longman & Co. Paternoster Row.

Printed by Cox & Barrow.



J. E. Davis sculp.

The British Museum, Dept. of English Antiquities

CRYPT OF ST. PETER'S CHURCH.

OXFORD.

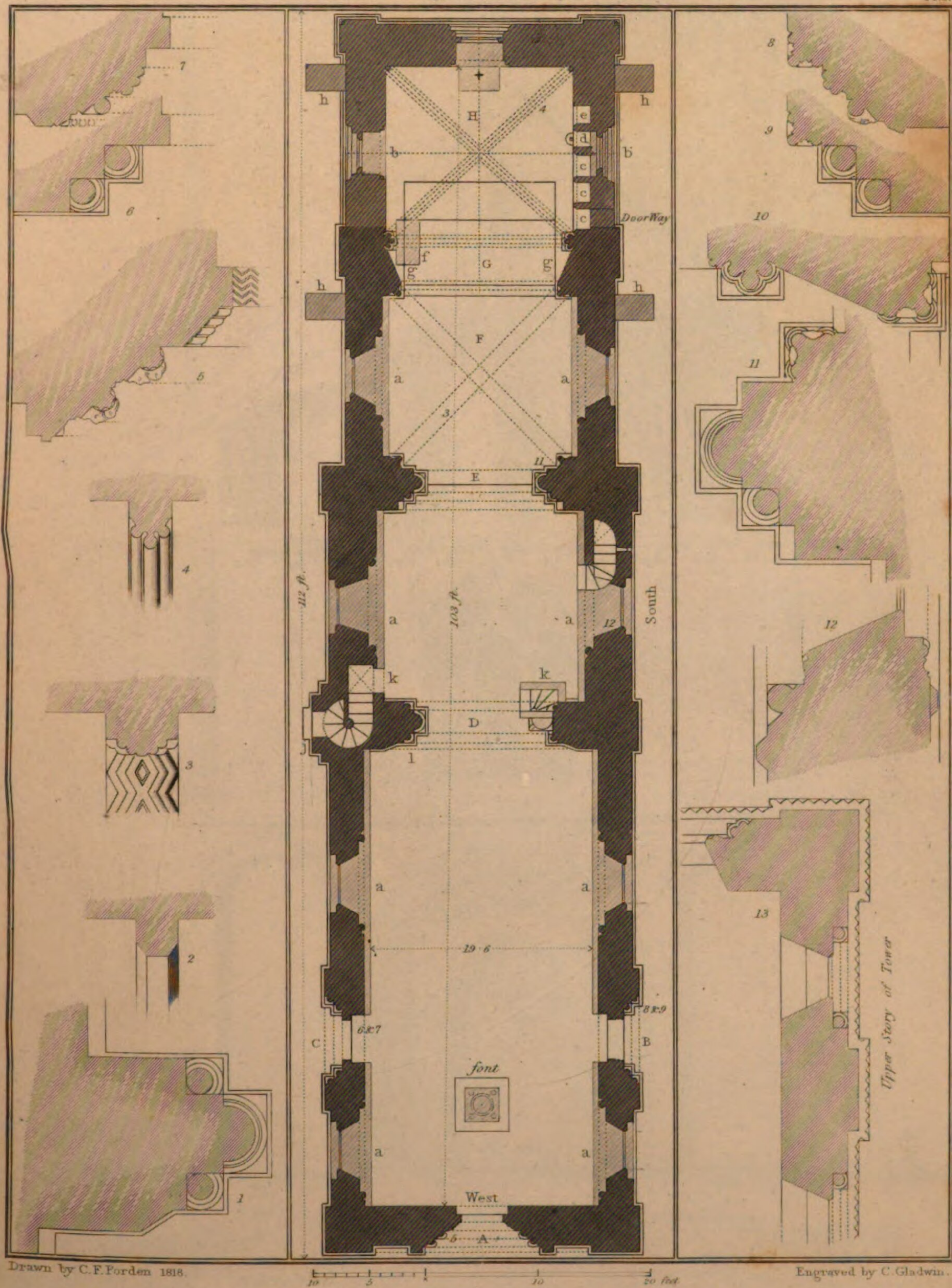
TO JAMES VINE ESQ. — A PATRON & ADMIRER OF THE FINE ARTS & ANTIQUARIAN LITERATURE.

This Plate is inscribed with sincere esteem by J. BRITTON.

London, Published July 1838 by Longman & Co. Ducorner Row.

Printed by W. G. & Co. in the Strand.

F. Macheniste del. 1835.



Drawn by C.F. Forden 1818.

Engraved by C. Gladwin.

IFFLEY CHURCH:—OXFORDSHIRE.

Ground Plan: & Plans of Parts.

London, Published July 1. 1818, by Longman & Co. Paternoster Row.

Printed by Cox & Barnett.



Engraved by R. S. S. from a Drawing by T. H. B. 1818.

IFFLEY CHURCH: OXFORDSHIRE.

WESTERN DOORWAY.

TO JOSEPH GWILT ESQ. ARCHITECT. F.S.A. &c. Author of 'NOTULA ARCHITECTONICA ITALIANA'

This Plate is inscribed by J. BRITTON.

London, Published by Longman & Co. Paternoster Row Aug. 1st 1818.



Drawn by C.F. Porden.

Engr'd by J. Le Keux.

IFFLEY CHURCH:—OXFORDSHIRE.

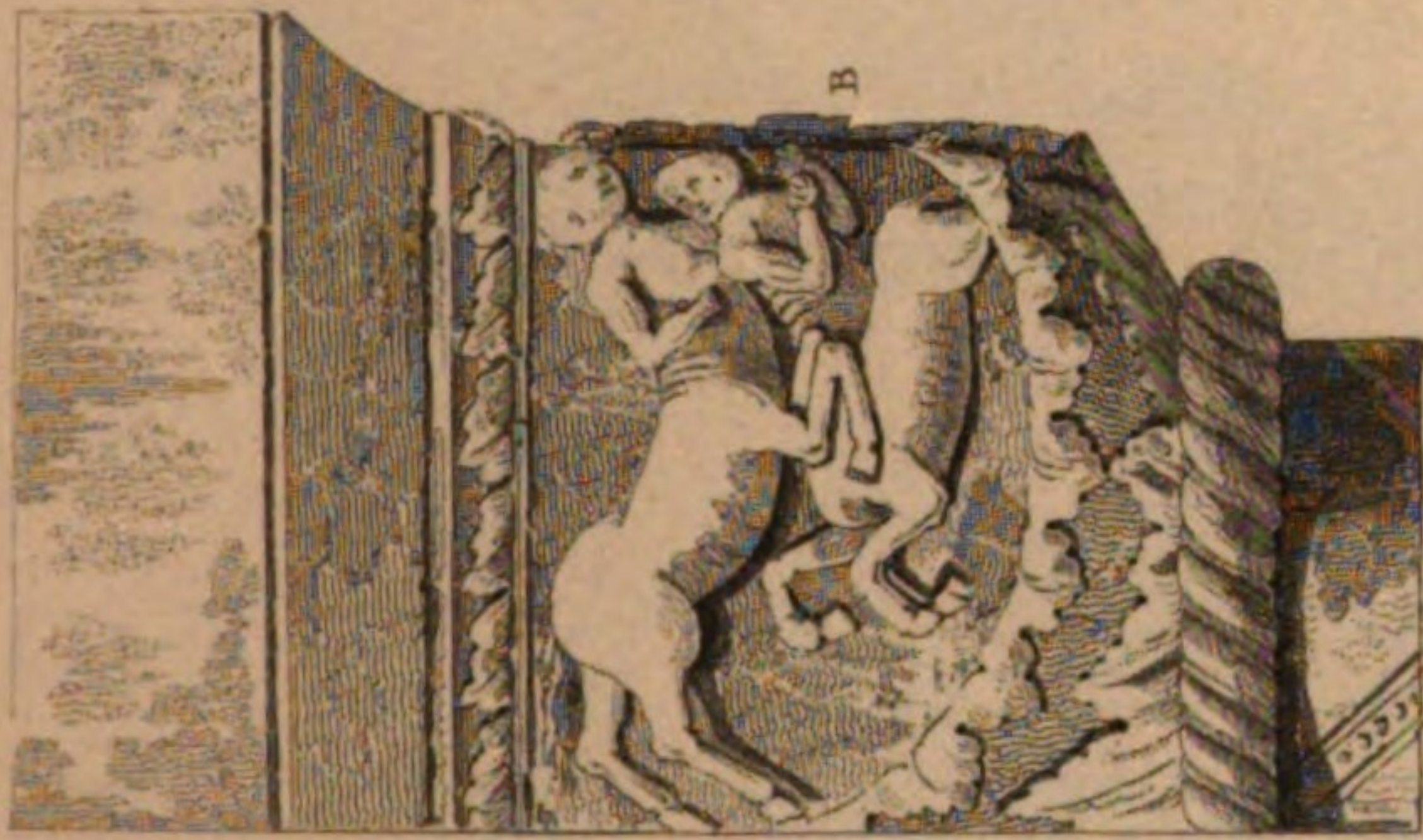
South Door-way.

To ROBERT BLISS Esq^r of Iffley, as a testimony of friendship, from J. BRITTON.

London, Published Feb^y 1. 1819, by Longman, & C^o Paternoster Row.



A



B



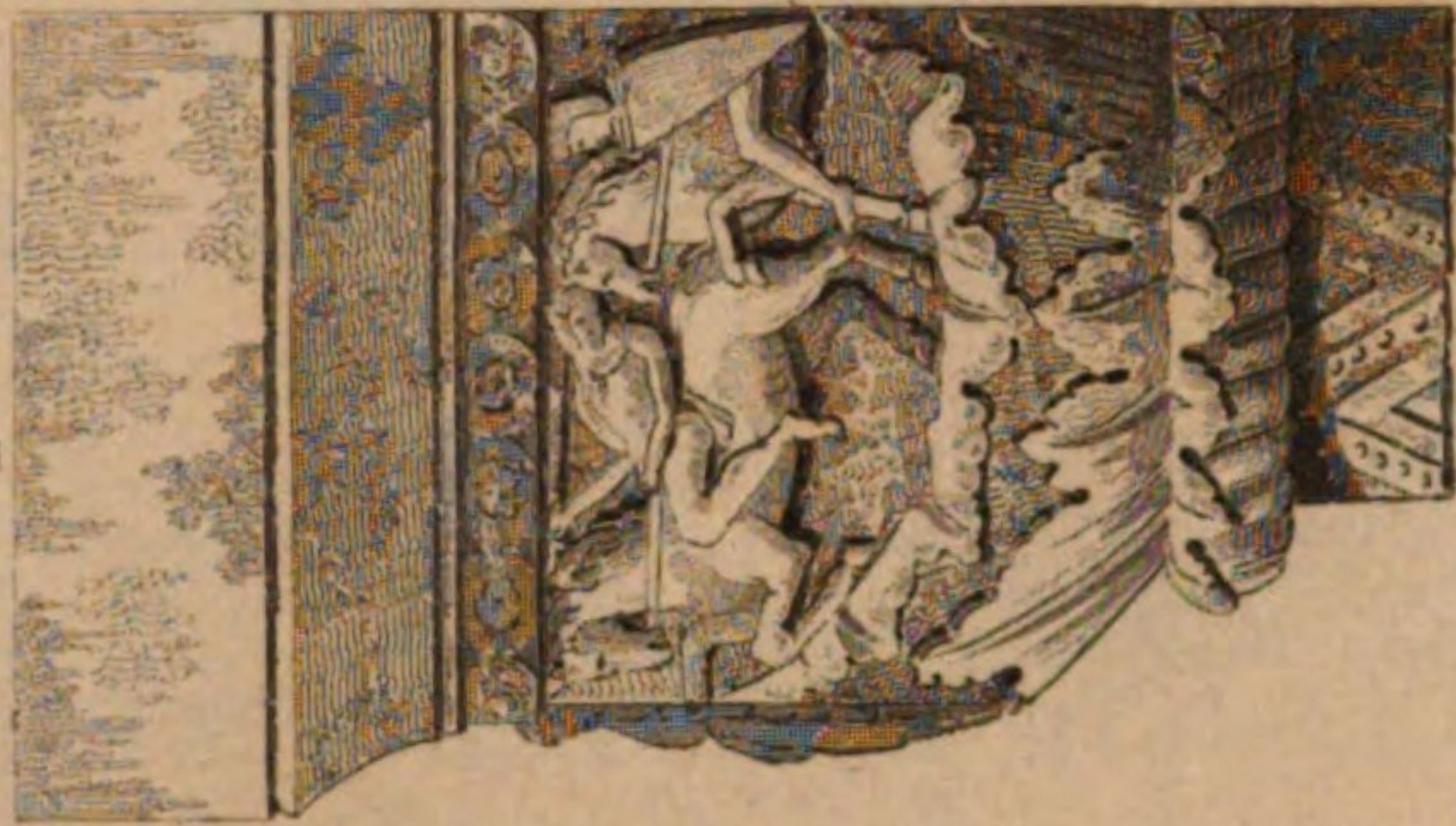
C



D



E



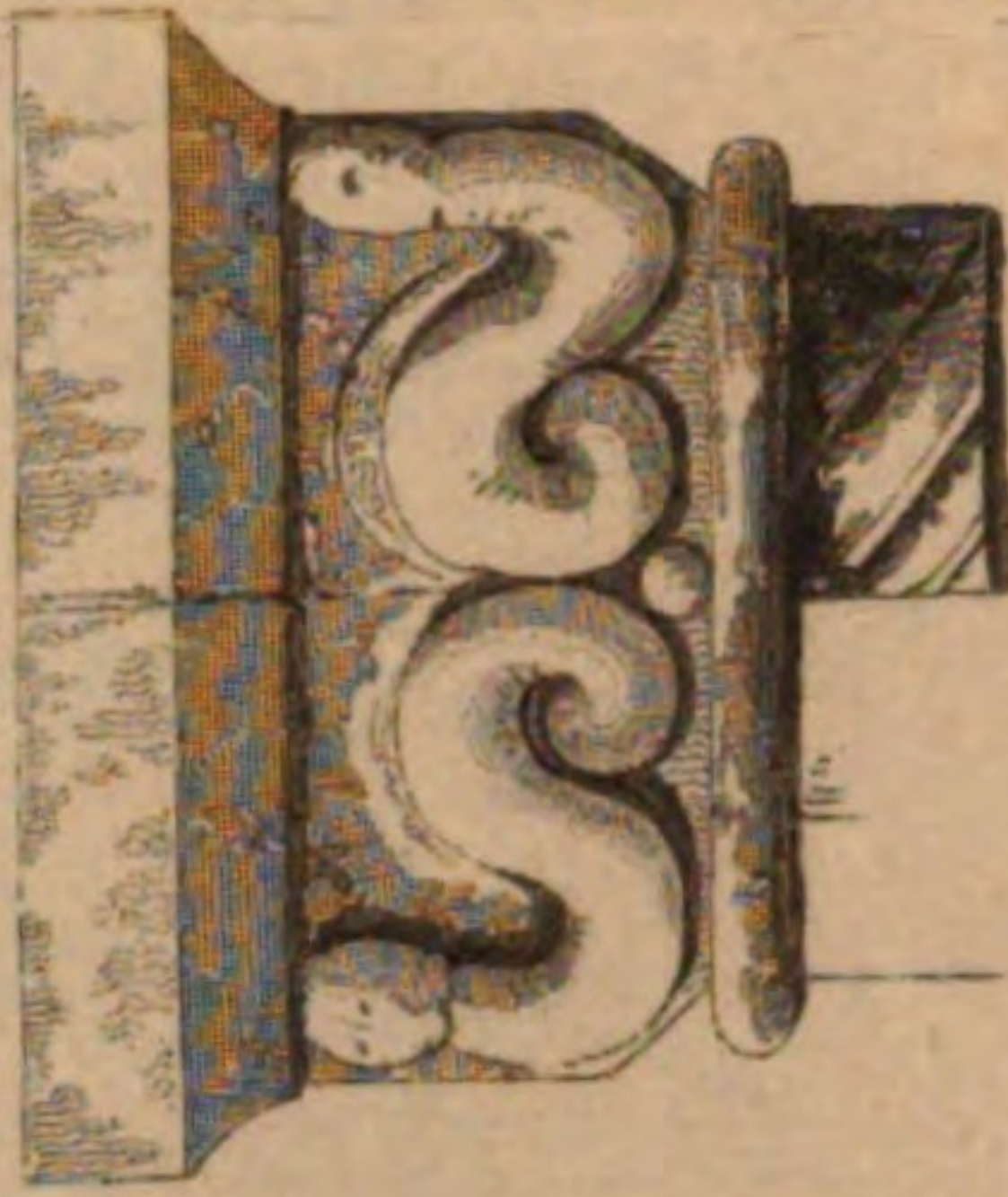
F



G



H



I

Drawn by C.F. Ford.

Scale

10 Feet

Etched by John Le Keux.

WIFLEY CHURCH:—OXFORDSHIRE.

SCULPTURED CAPITALS No.

London, Published Dec'r 1. 1858, by Longman & Co. Paternoster Row.



Drawn by E.C. Porden.

Etched by J. Le Keux.

IFFLEY CHURCH. OXFORDSHIRE.

VIEWS FROM THE S.W. & N.E.

TO PHILIP BLISS ESQ^r Editor of a new edition of *Athenae Oxoniensis*, &c. —

This Plate is inscribed by his friend J. BRITTON.

London Published Feb^y 1. 1819. by Longman & C^o. Paternoster Row.



Drawn by G. Catmole.

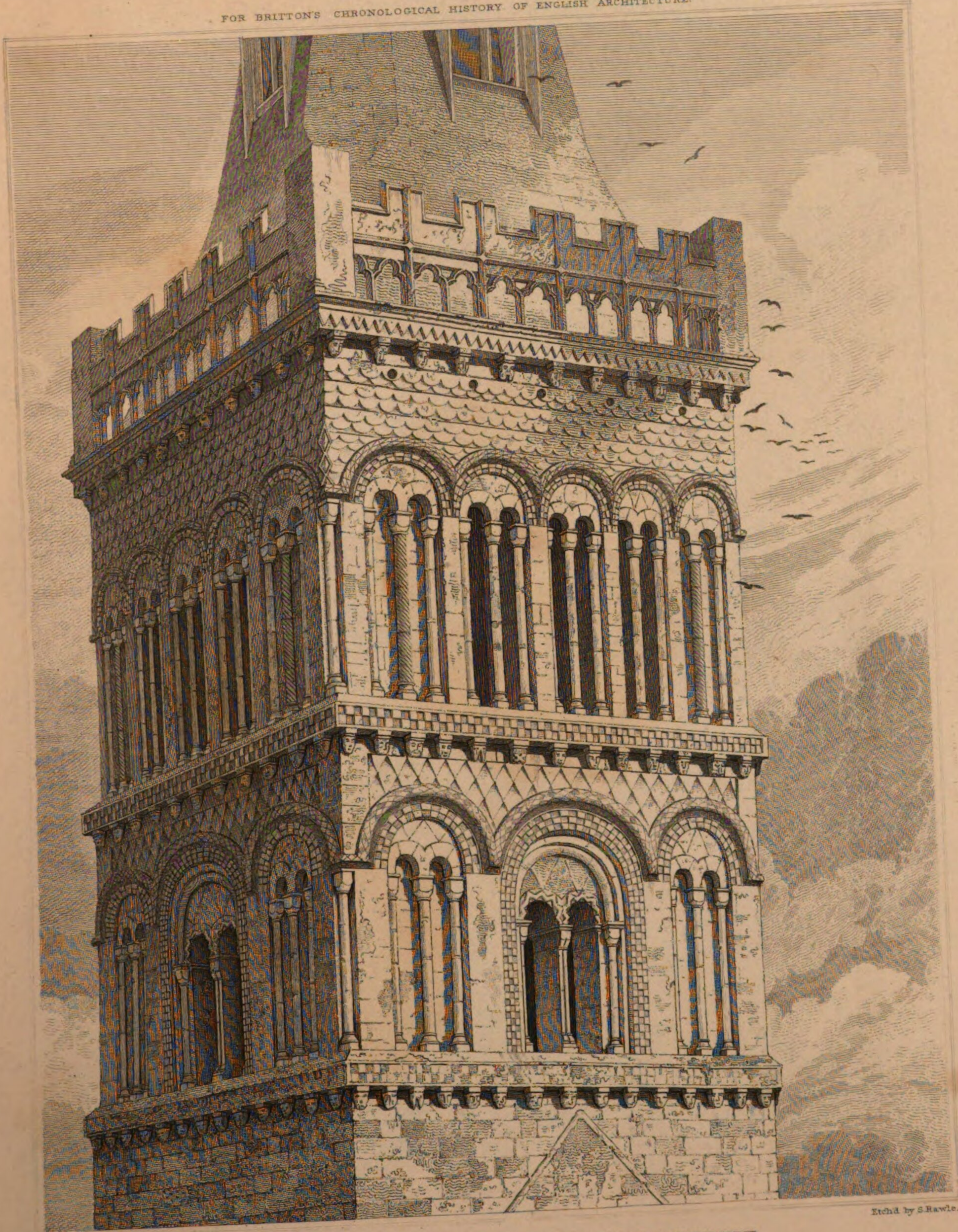
Engraved by S. Rawle.

WEST END OF CASTLE RISING CHURCH,
NORFOLK.

TO JOHN JACKSON, ESQ. R.A. as a testimony of friendship from THE AUTHOR.

London, Published June 1, 1849, by Longman & Co. Paternoster Row.

Printed by Cox & Barnard.



Drawn by R. Cattermole.

Etched by S. Hawle.

CASTOR TOWER, NORTHAMPTONSHIRE.

TO SIR GEORGE THOMAS STAUNTON, BART. F. R. S. &c. &c.

This Plate is respectfully inscribed by THE AUTHOR.

London, Published June 1, 1819 by Longman & Co. Paternoster Row.

Printed by Cox & Barnard.



Engraved by R. Sands.

Drawn by J. A. R. R. Esq. Architect L.S.A.

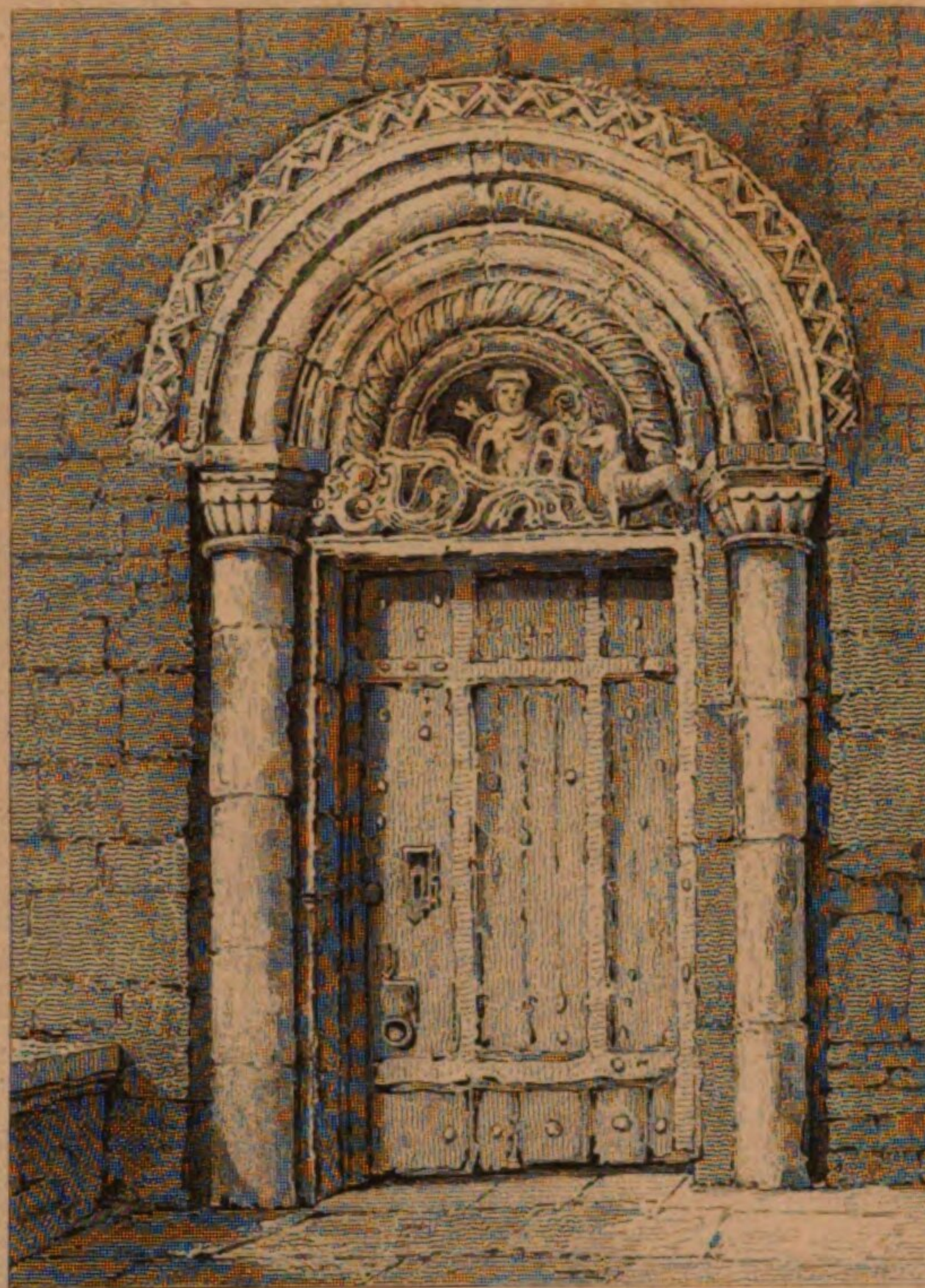
HADISCOE CHURCH:—NORFOLK.
DOOR WAY &c.

TO HUDSON GURNEY ESQ. M.P. F.S.A. &c. an encourager of Antiquarian Works.
This Plate is respectfully inscribed by J. BRITTON.

London, Published Dec. 1. 1818, by Longman & Co. Paternoster Row.



Alexander del. SHALFLEET CHURCH, ISLE OF WIGHT.



Alexander del. HANBOROUGH, OXFORDSHIRE.



Mackenzie del. CLOISTERS, PETERBORO CATHEDRAL.



Britton del. AVEBURY CHURCH, WILTS.

Engraved by C Varrall

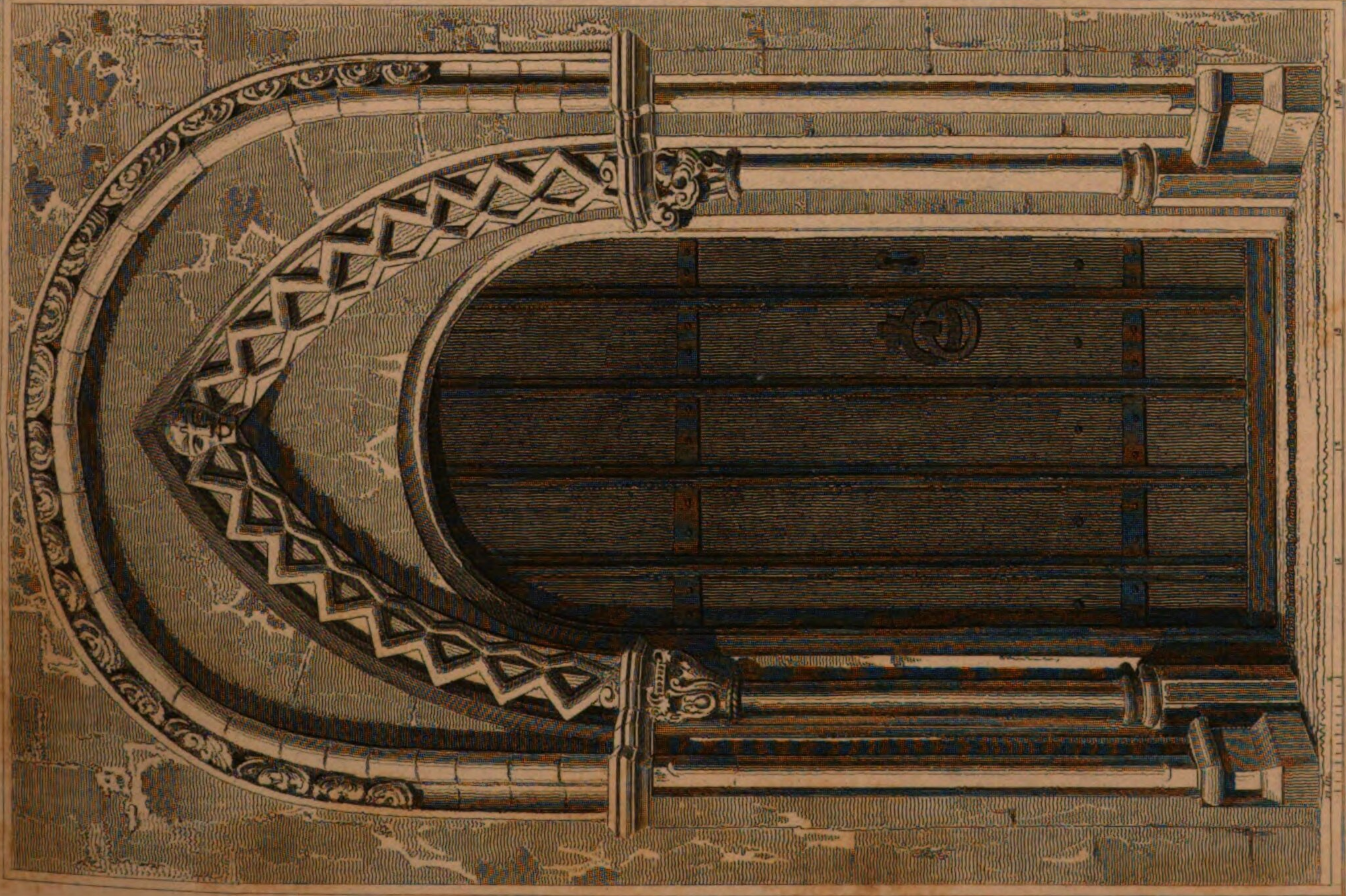
VIEWS OF FOUR DOOR-WAYS.

TO DAVID PARKES, ESQ^r OF SHREWSBURY, AS A TESTIMONY OF FRIENDSHIP FROM

THE AUTHOR.

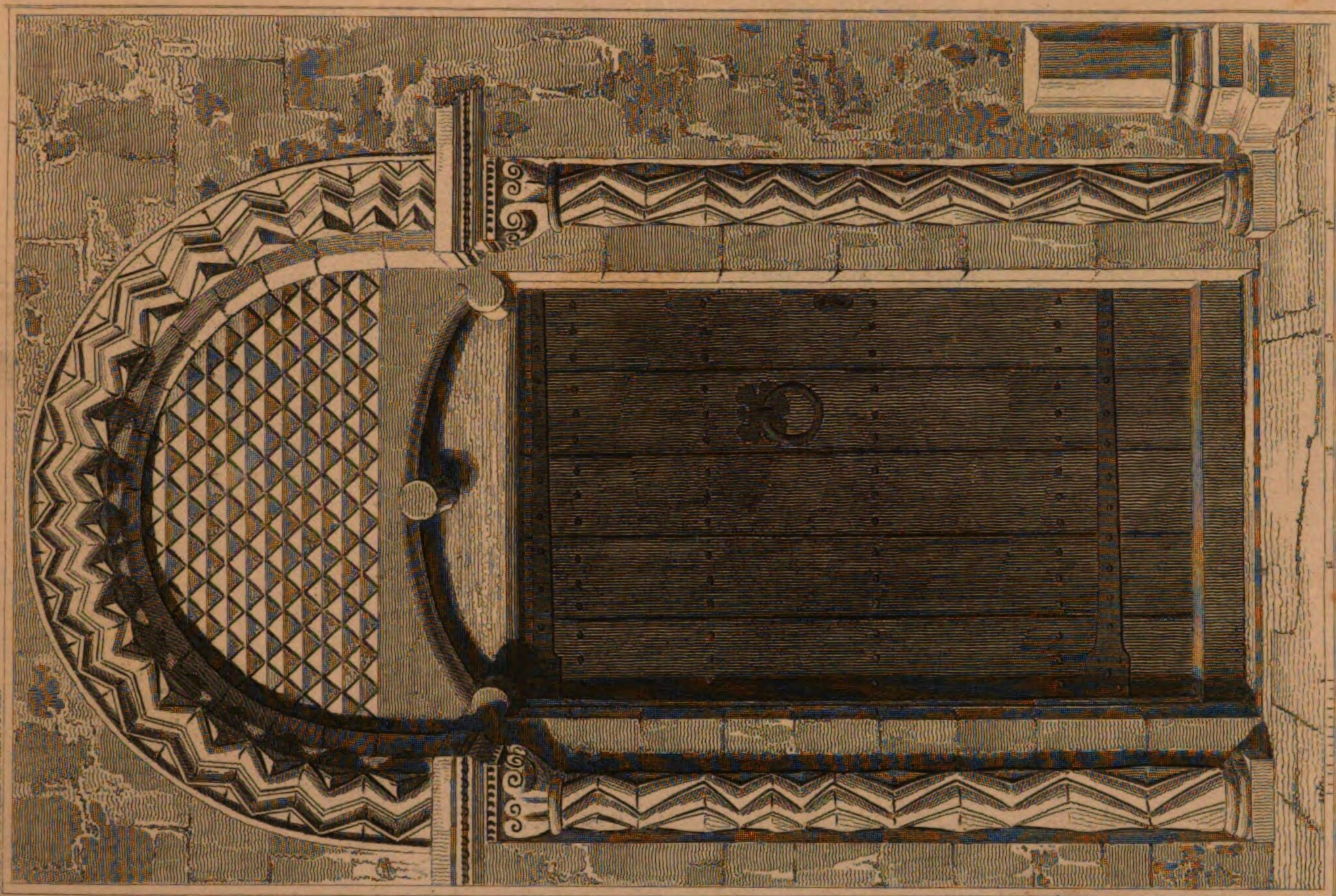
London, Published February 1st 1819 by Longman & Co. Paternoster Row.

Printed by Cox & Barnard.



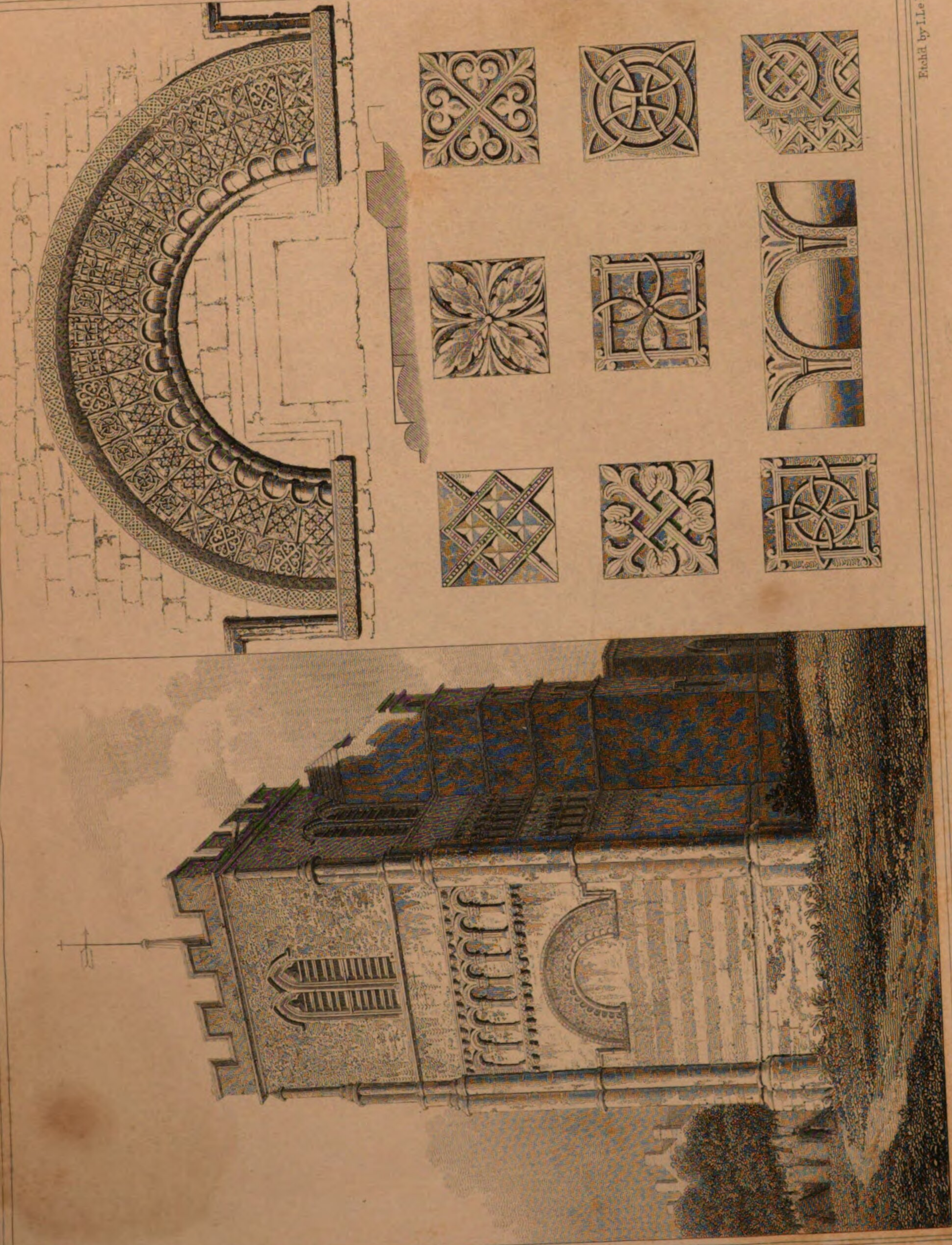
DOOR WAY, LITTLE SNORING CHURCH.
NORFOLK.

Drawn by Ladyington Esq Architect & ISA.



DOOR WAY, SOUTH WEALD CHURCH.
ESSEX.

Eng'd by Thoms.



Drawn by F. Mackenzie.

ST. PETERS CHURCH:--NORTHAMPTON.
View & details of the tower.

To HENRY FITTON M.D. F.R.S. of Northampton, who has zealously exerted himself to restore the ancient features of the above named Church, this Plate is inscribed by I. BRITTON.

London, Published Feb'y 1223, by Longman & Co. Paternoster Row.

Etched by L. Le Keux.



Drawn by F. Macdonald.

Engraved by S. Ravele.

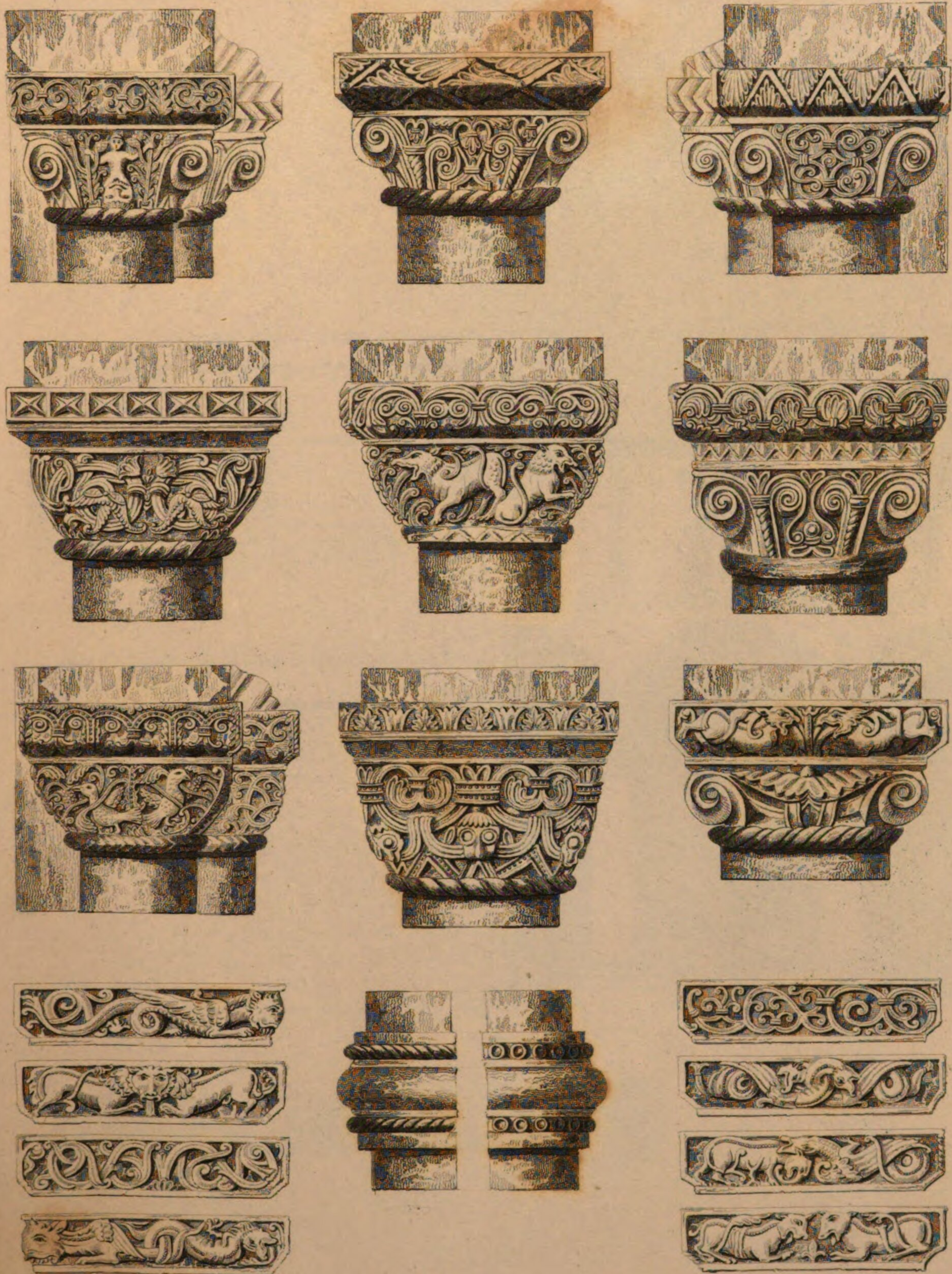
ST PETER'S CHURCH, NORTHAMPTON.

VIEW FROM THE NORTH AISLE LOOKING S. WEST.

TO THE RIGHT HONORABLE GEORGE JOHN SPENCER, EARL SPENCER, K. G. &c. &c. a liberal patron of Antiquarian, and
Topographical literature. — This Plate is respectfully inscribed by J. BRITTON.

London, Published Dec^r 1. 1818, by Longman & Co. Paternoster Row.

Printed by C. & G. Barrett.



Drawn by D. P. Fittion.

Engraved by T. Ranson.

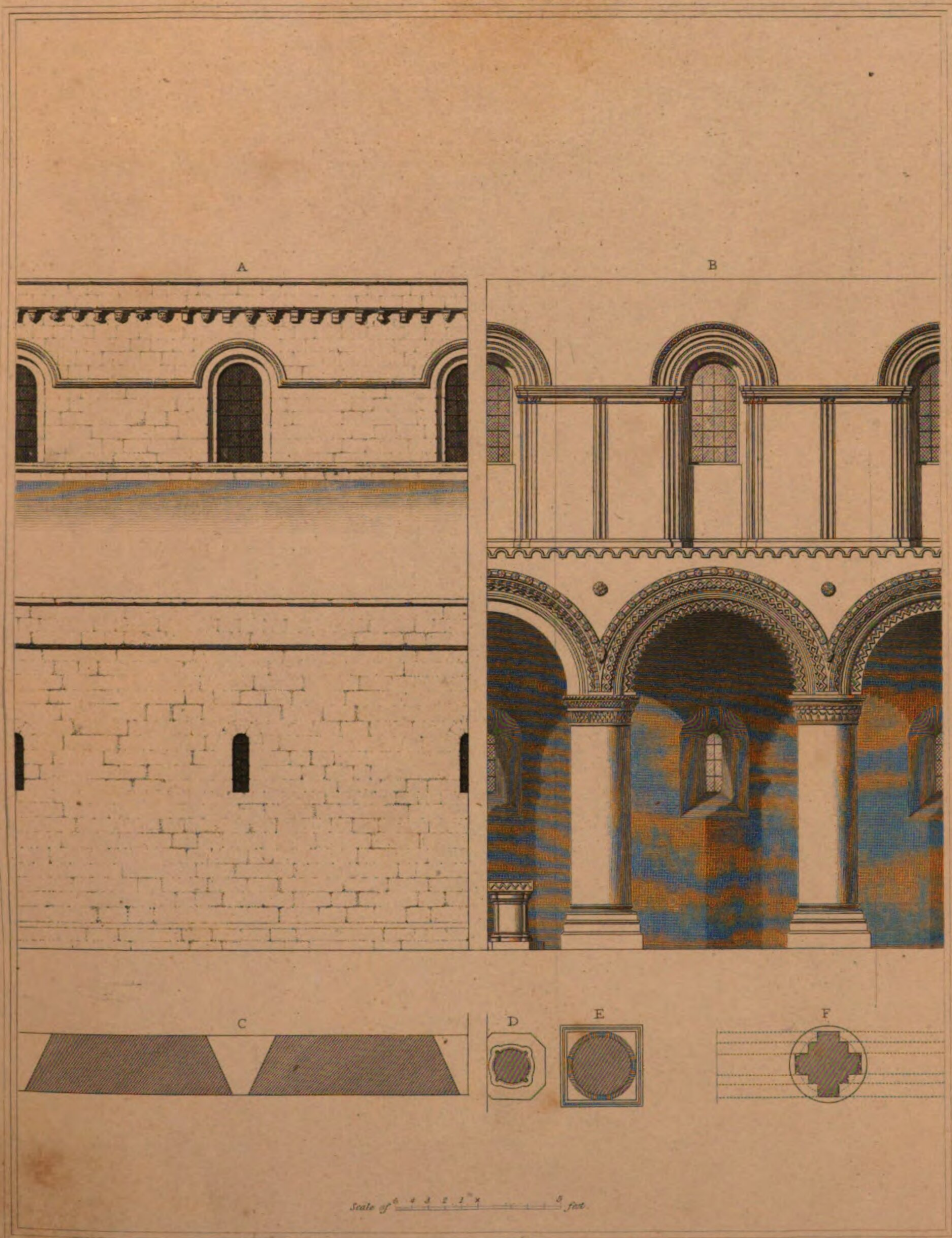
ST PETERS CHURCH, NORTHAMPTON.

VIEWS OF CAPITALS &c.

By GEORGE BAKER, ESQ. the Historian of Northamptonshire, as a testimony of friendship & esteem.

London, Published March 1, 1819, by Longman & Co. Paternoster Row.

Printed by Cox & Barnet.



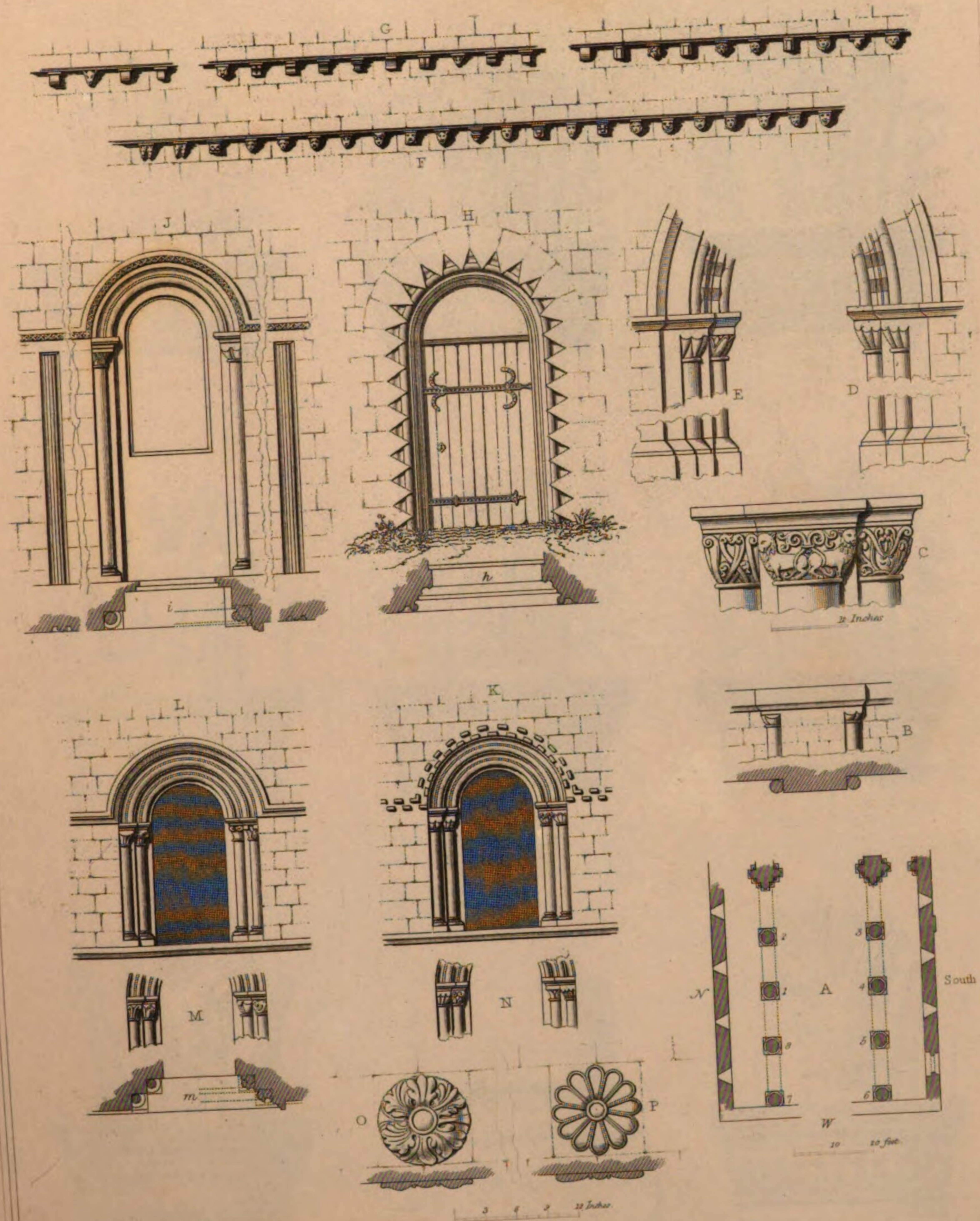
Drawn by John Carter, F.S.A.

Etch'd by H. Le Keux

STEYNING CHURCH: SUSSEX.

Elevation of one compartment, interior & exterior.

London, Published Decr. 1. 1818. by Longman & Co. Paternoster Row.



Drawn by John Carter F.S.A. 1807.

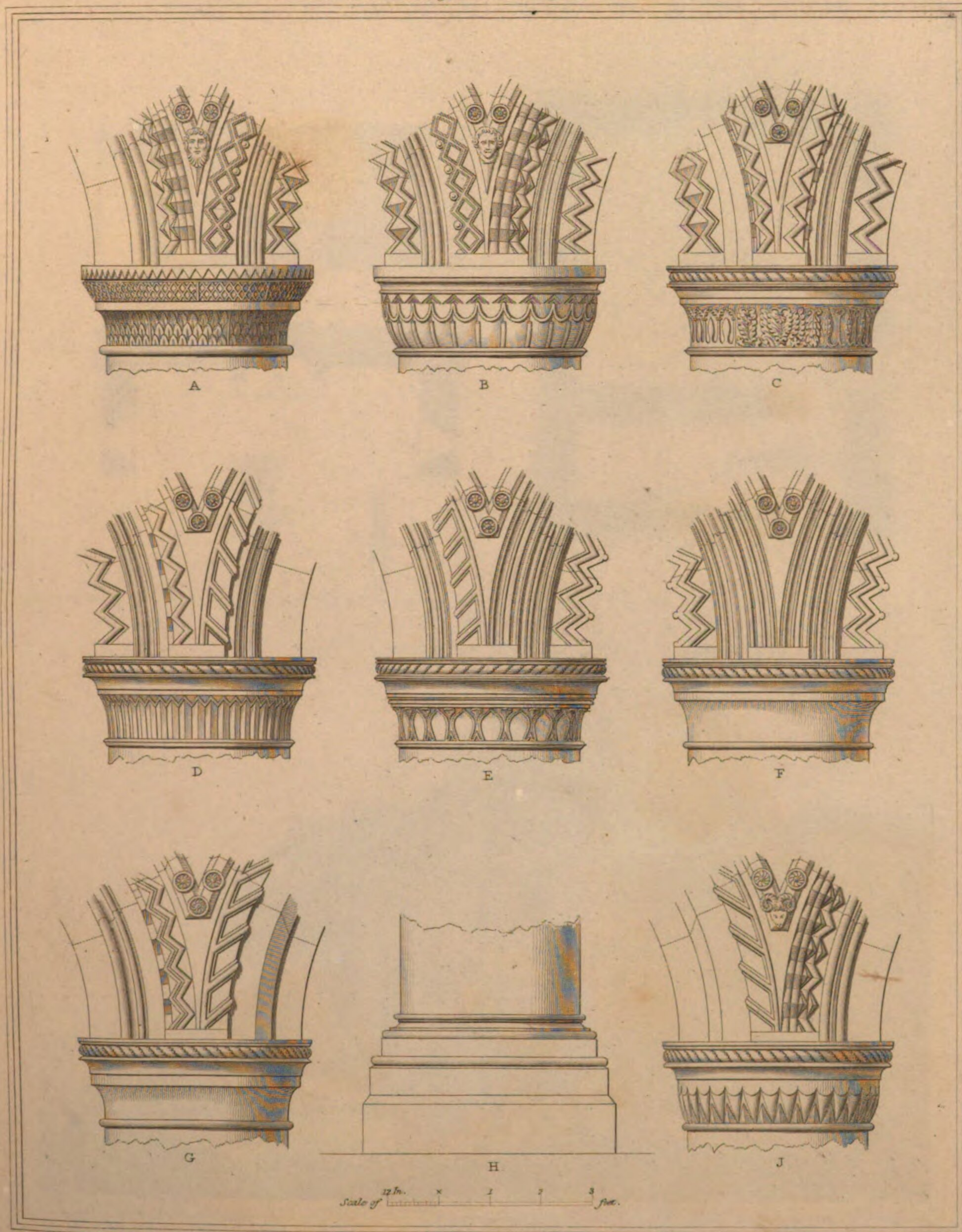
STEYNING CHURCH: SUSSEX.

Details of Windows, Door &c.

London, Published Decr. 1. 1818, by Longman & Co. Paternoster Row.

Printed by Cox & Barnet.

Etched by H. Le Keux.



Drawn by John Carter, F.S.A.

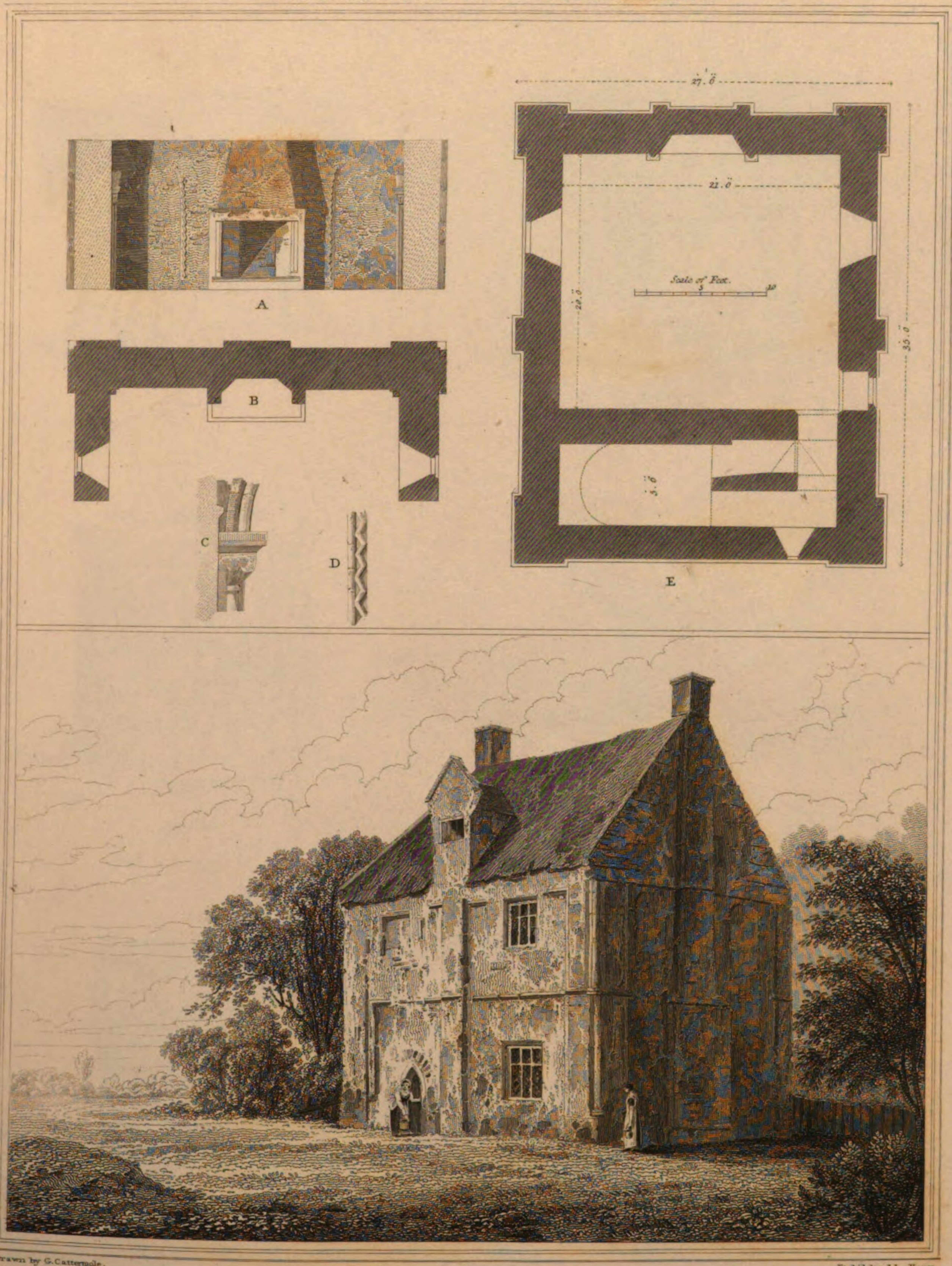
Etched by H. Le Keux.

STEYNING CHURCH:—SUSSEX.

Capitals & Base.

London, Published Dec^r. 1. 1818, by Longman & Co. Paternoster Row.

Printed by Cox & Barnet.



Drawn by G. Cattermole.

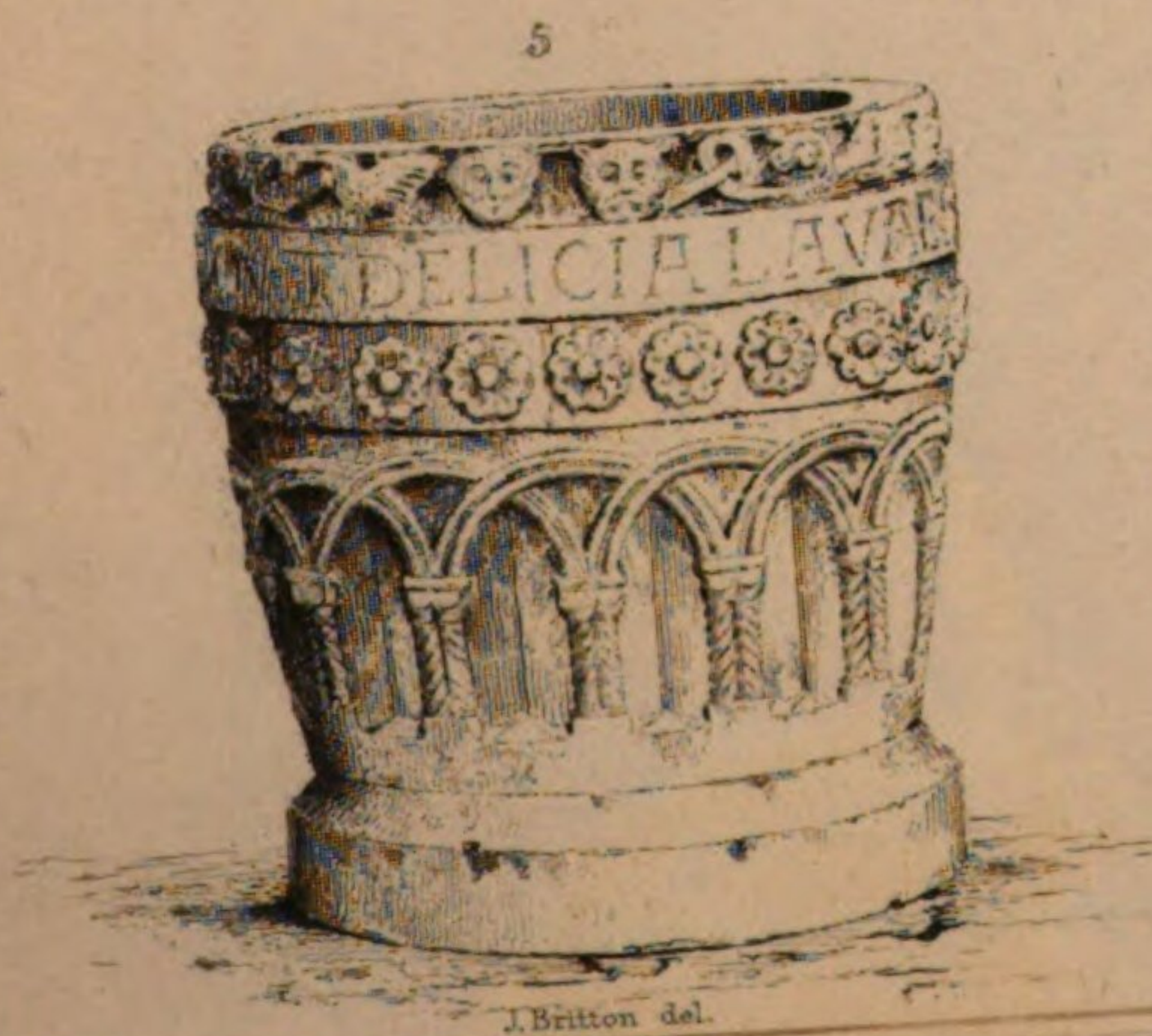
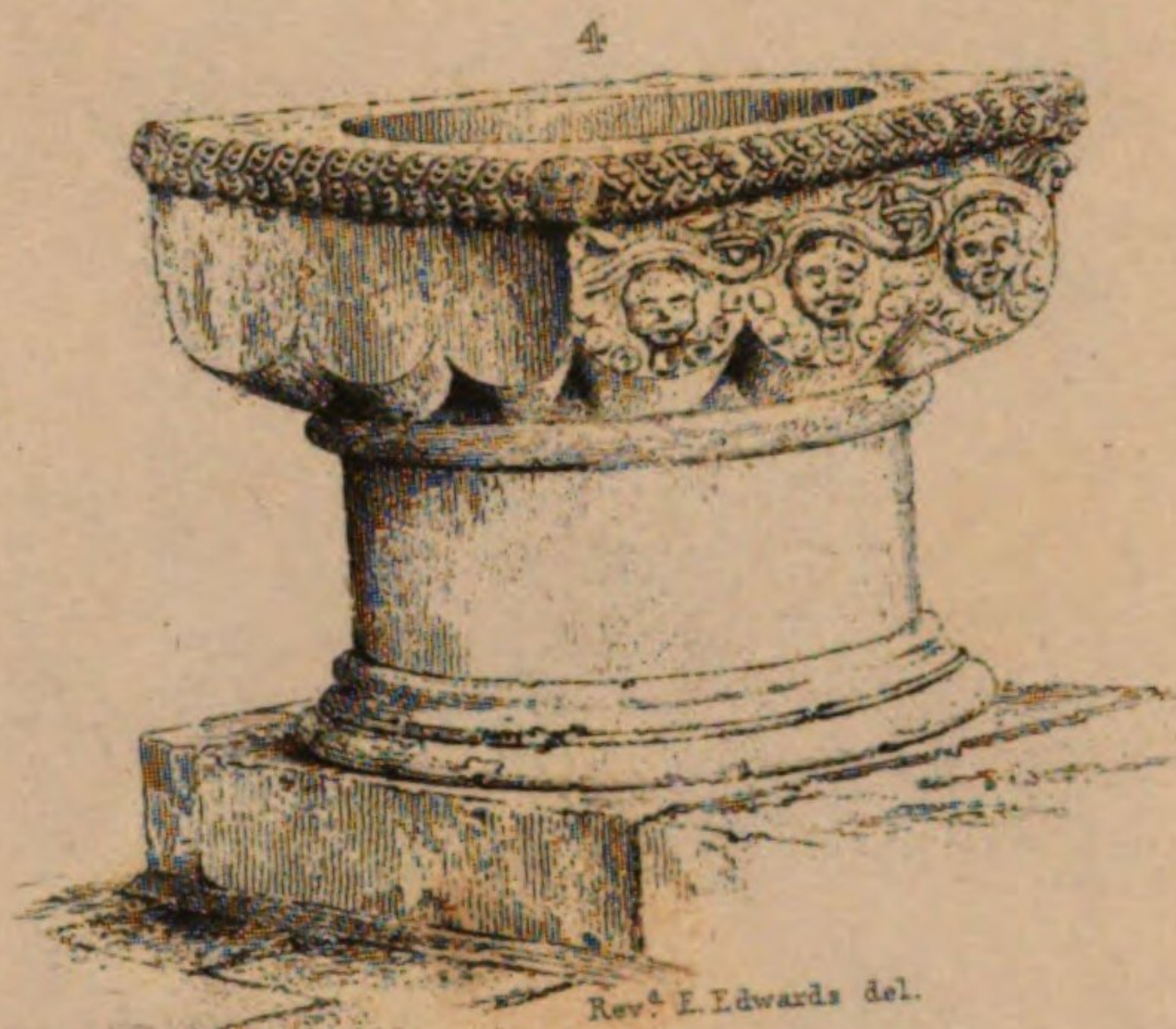
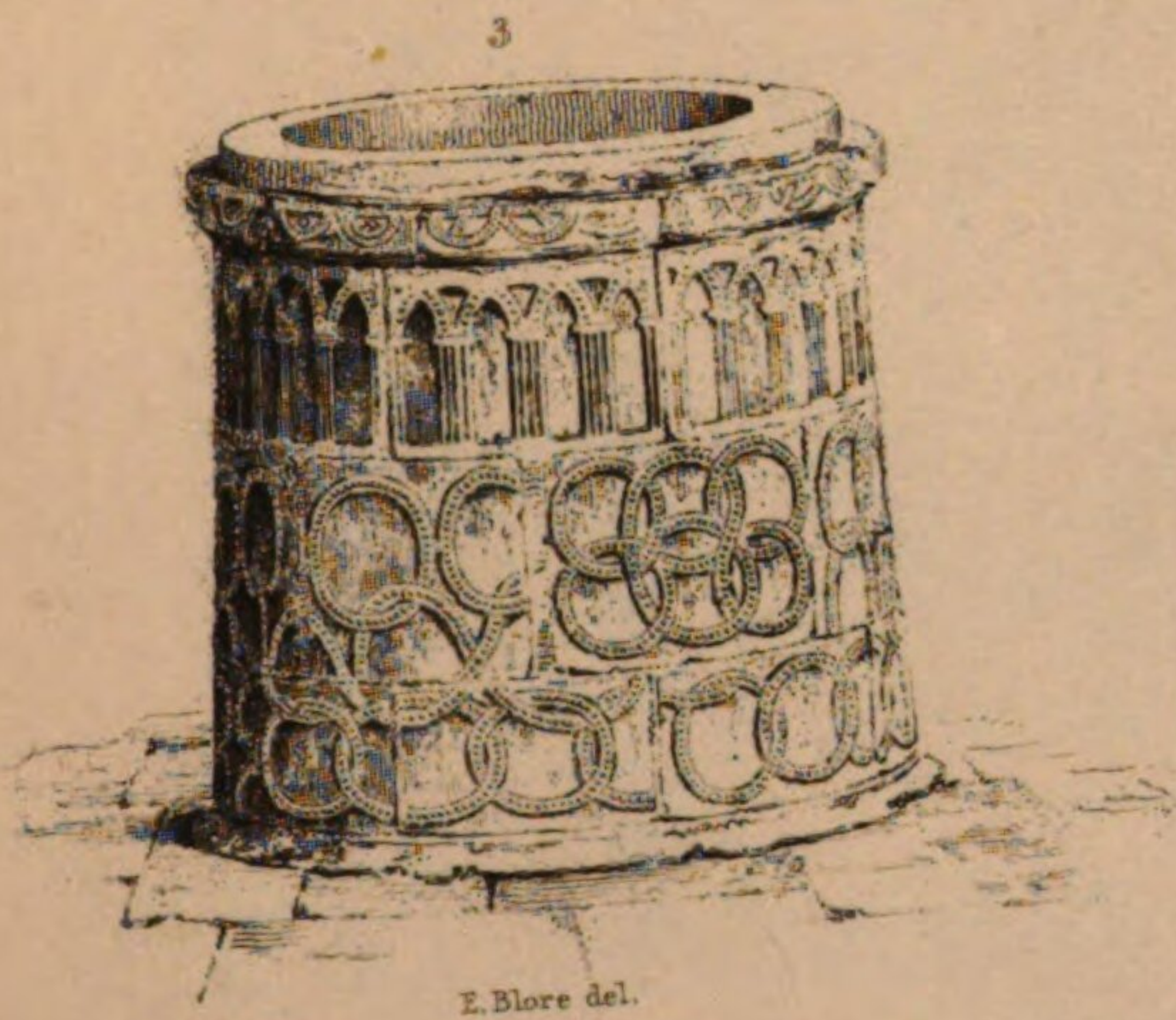
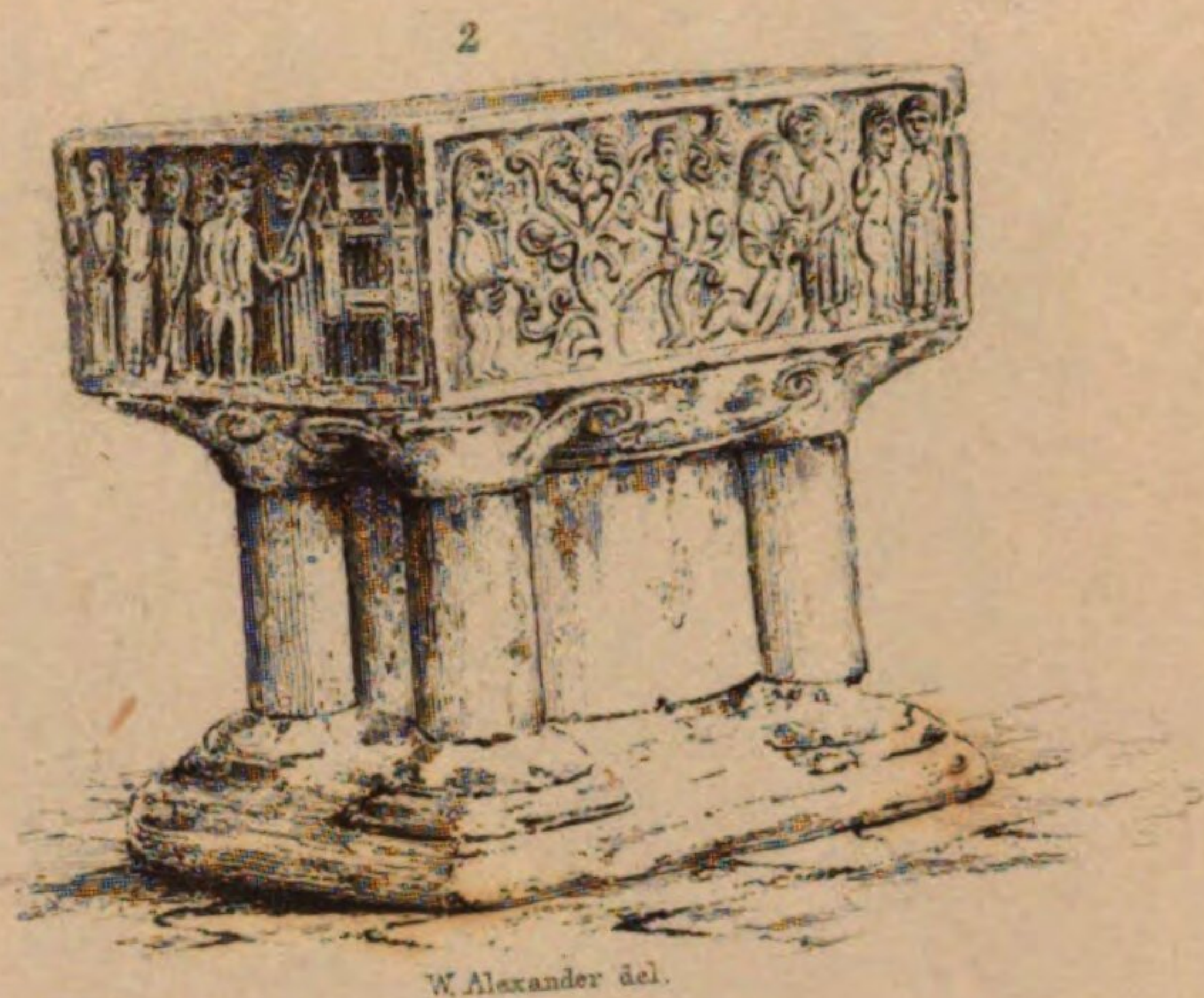
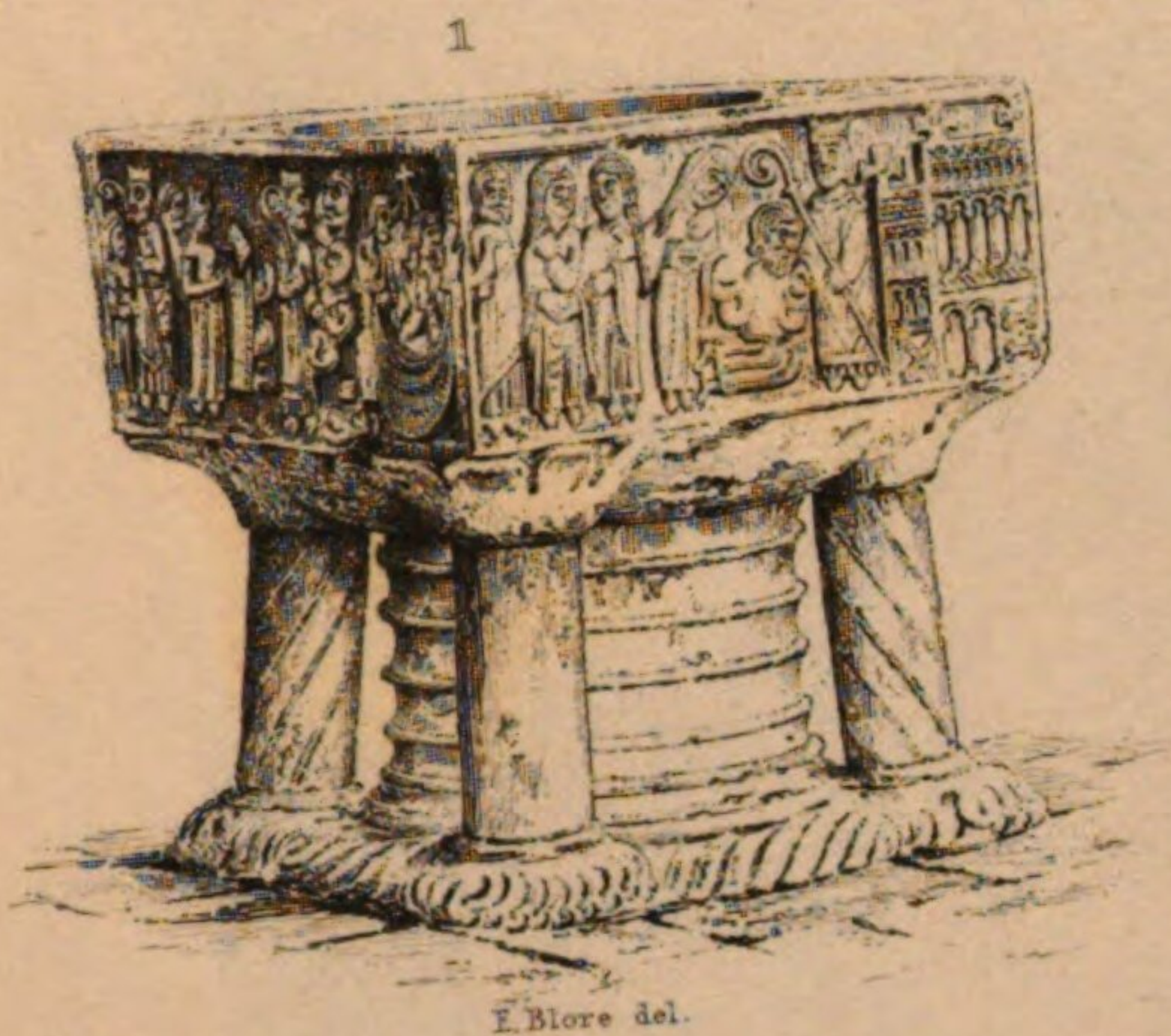
Etch'd by J. Le Keux.

WINWAL-HOUSE: NORFOLK.

London, Published March 1, 1829, by Longman & Co. Paternoster Row.



THE
LIBRARY OF THE
MUSEUM OF
COMPARATIVE ZOOLOGY
AT HARVARD UNIVERSITY
CAMBRIDGE, MASS.



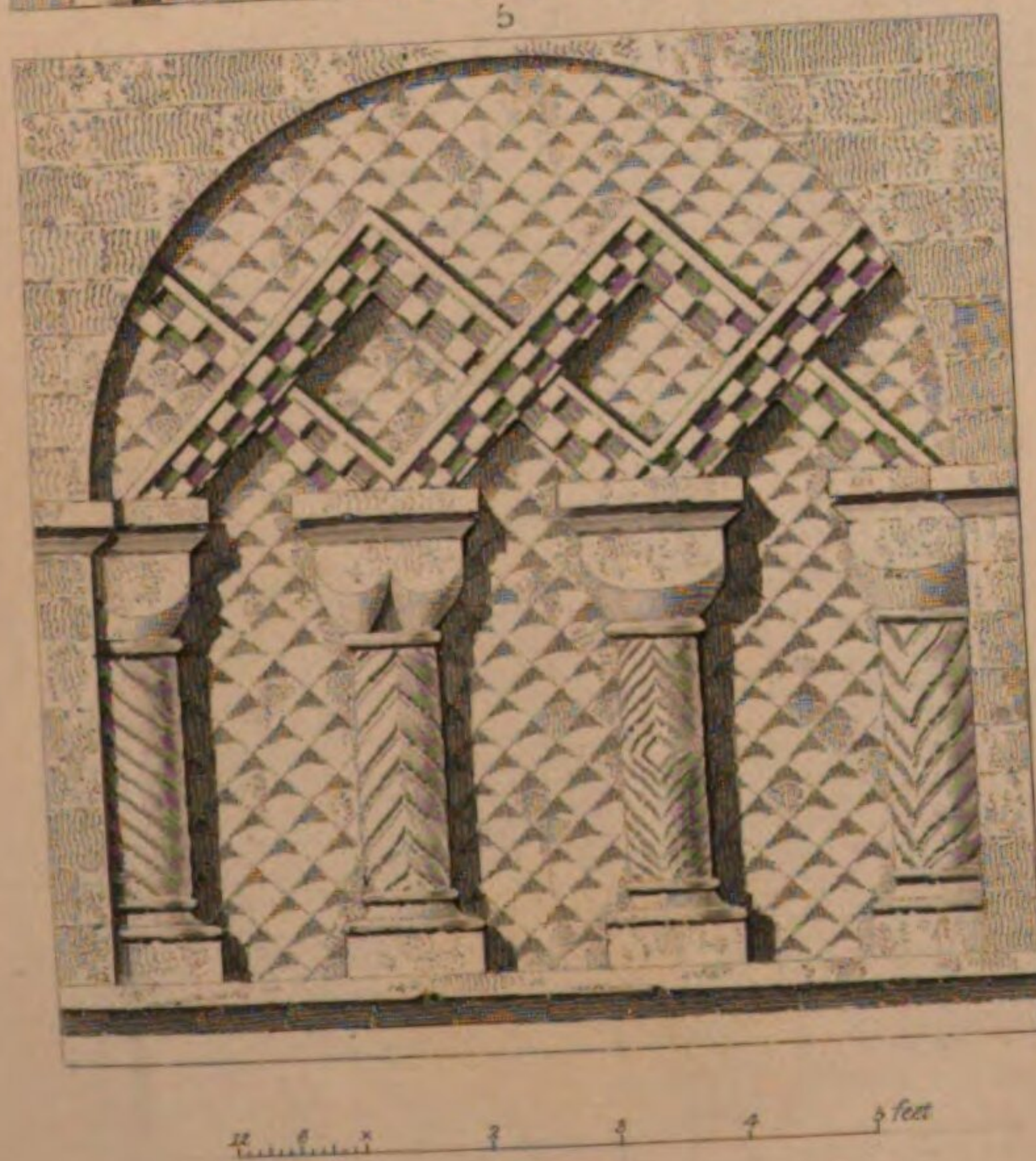
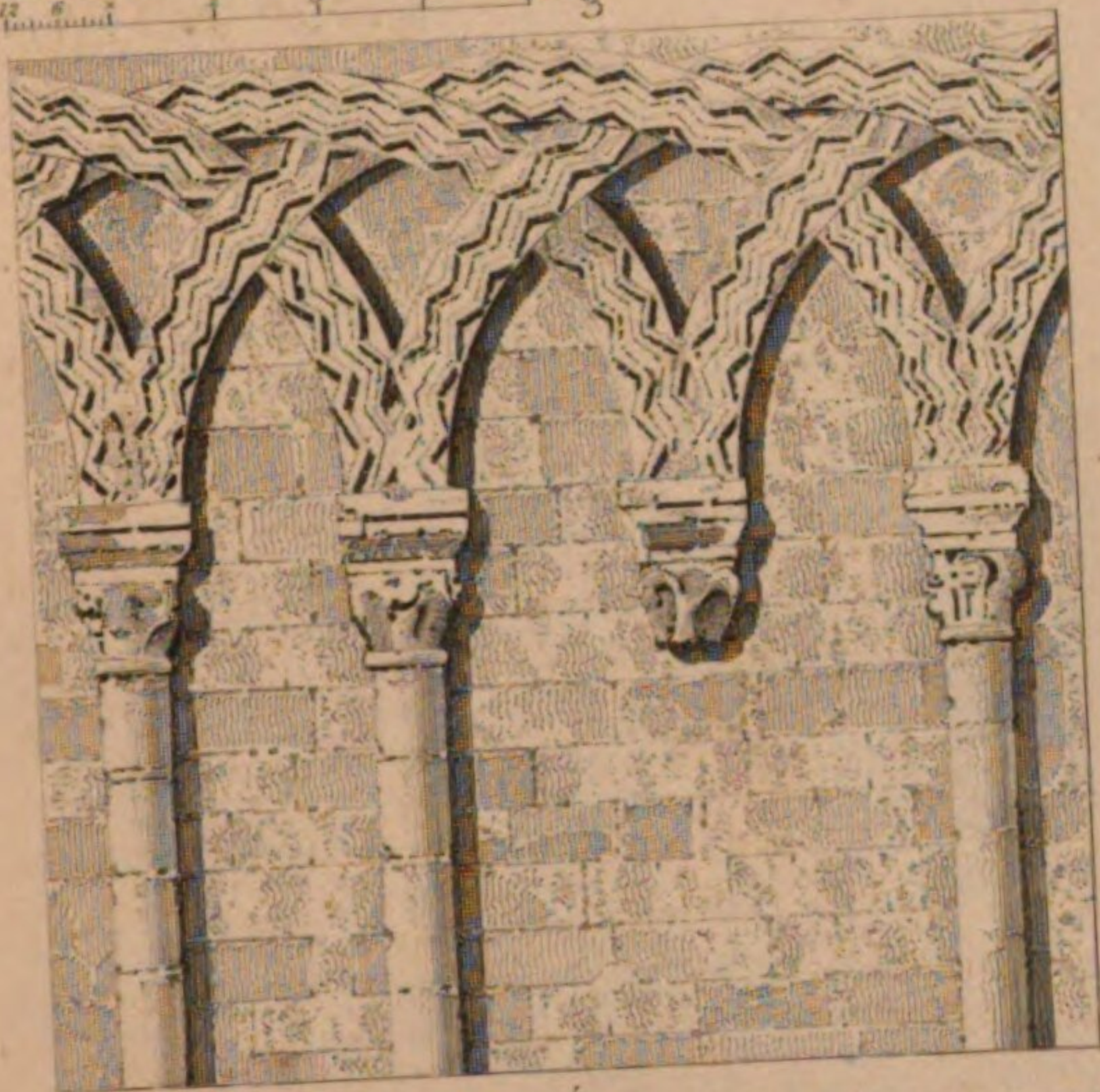
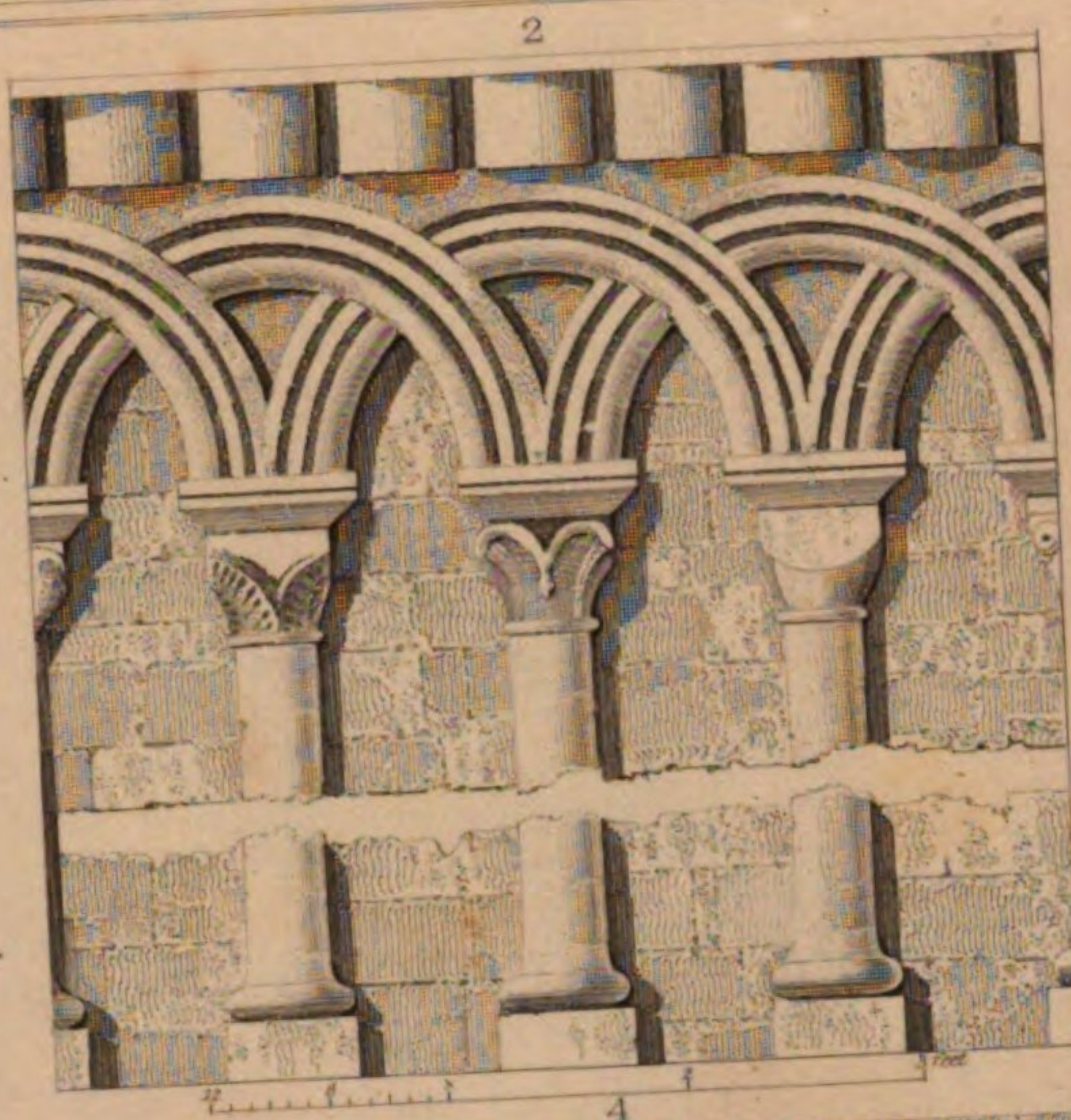
Etch'd by E. Blore.

FONTS.

1. WINCHESTER: 2. EAST MEON: 3. CANTERBURY:
4. CASTLE RISING: 5. LULLINGTON: 6. AVINGTON.

London. Published March 1819. by Longman & Co. Paternoster Row.

Printed by Cox & Barnet.



Drawn by G. Cattermole.

Engraved by J. Le Keux.

INTERSECTING ARCHITECTURE.

1. MALMSBURY ABBEY CH. — 2. NORWICH CATHEDRAL. — 3. ST. JOHN'S CH. DEVIZES.
4. WENLOCK PRIORY CHAPTER HO. — 5. CH. OF ST. AUGUSTINE, CANTERBURY.

London. Published June 1. 1819. by Longman & Co. Paternoster Row.



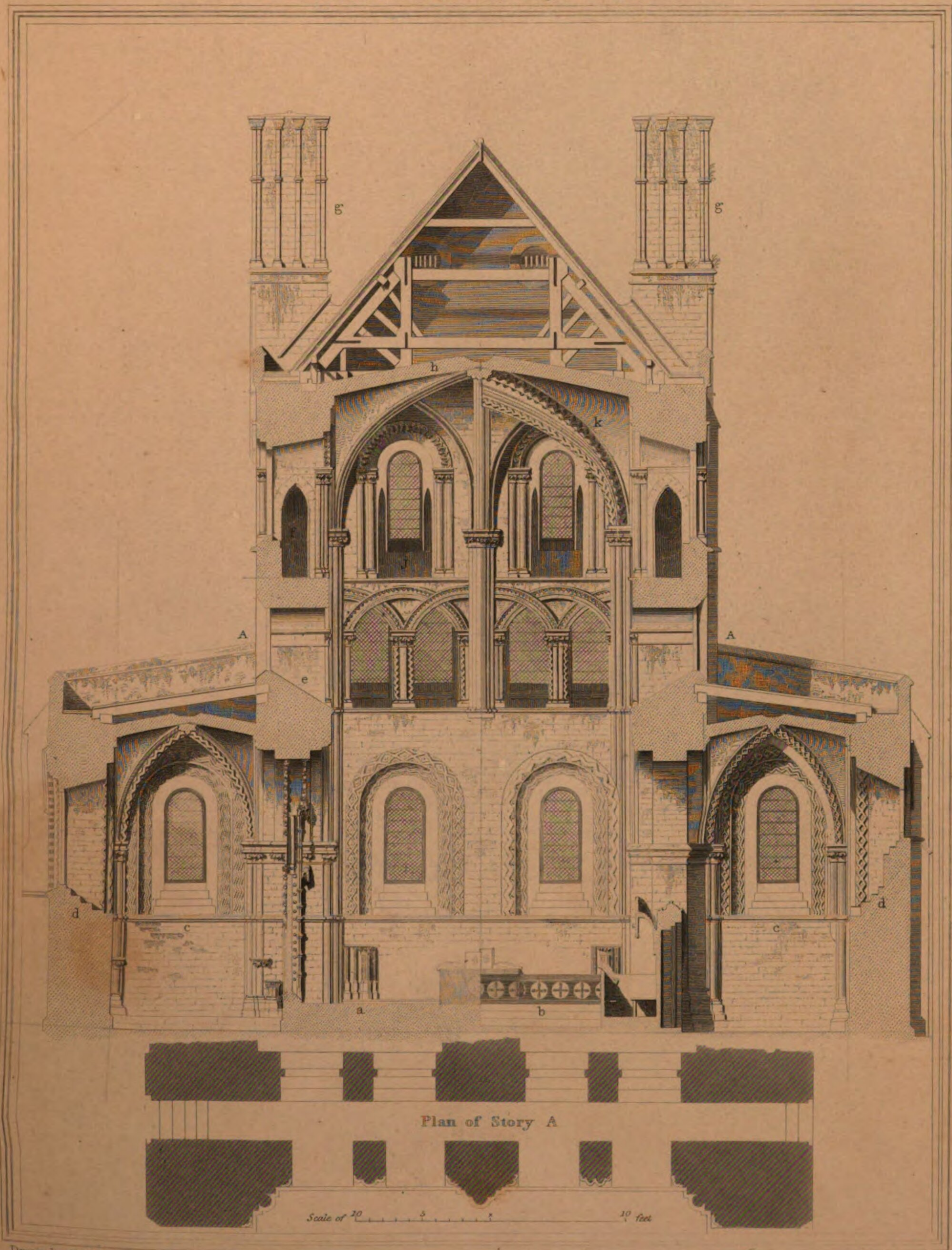
Drawn by C.F. Porden.

Etched by J. Le Keux.

CHURCH OF ST. CROSS : HAMPSHIRE.

Elevation of the East End.

London, Published July 1, 1818, by Longman & Co. Paternoster Row.

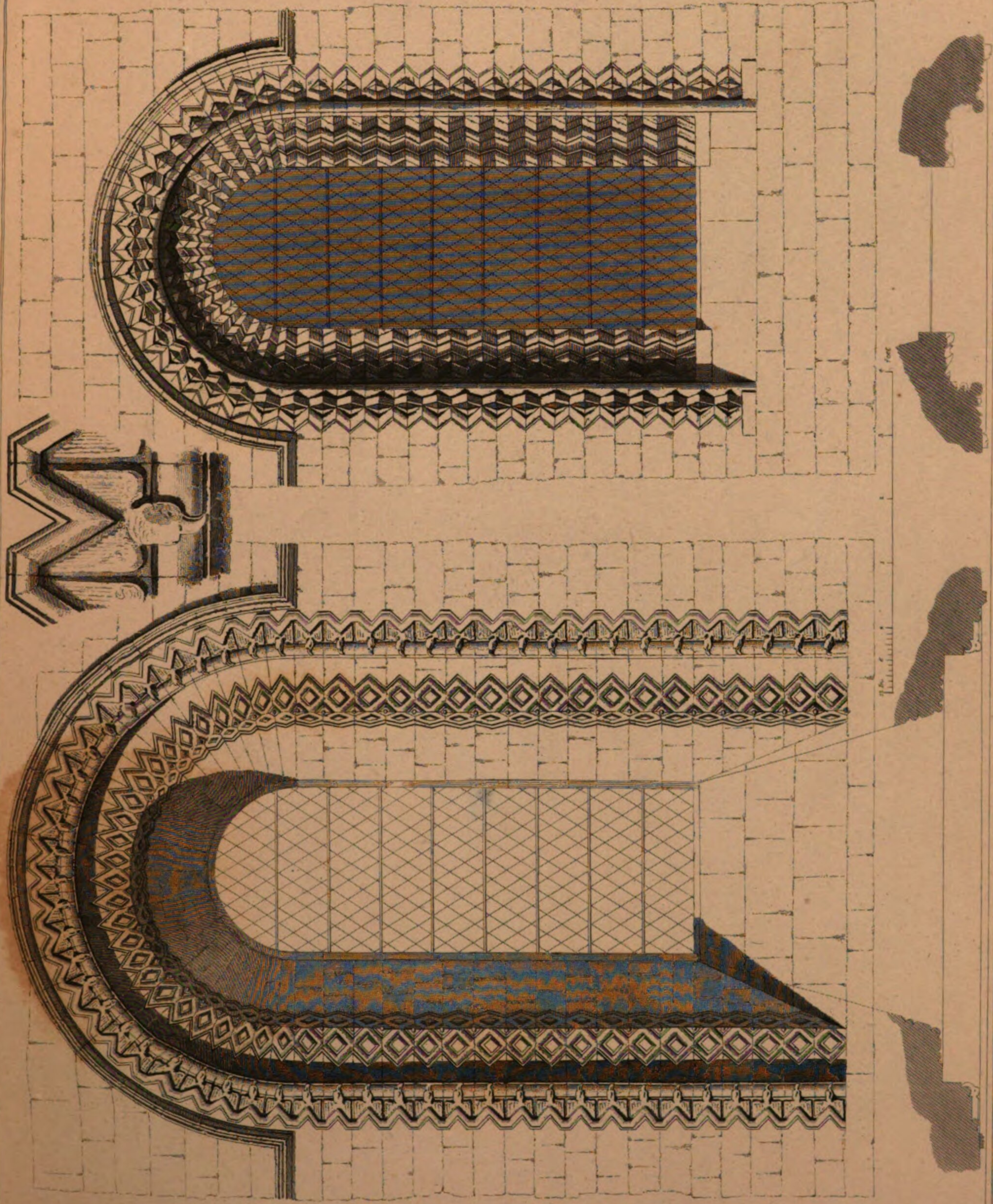


Drawn by C.F. Porden.

Etched by J.L. Keux.

CHURCH OF ST. CROSS:—HAMPSHIRE.
Section &c. of the East end.

London Published Decr 1. 1818 by Longman & Co. Paternoster Row.



Drawn by C.F. Porden.

Engraved by R. Sands.

CHURCH OF ST. CROSS;—HAMPSHIRE,
WINDOW INTERIOR & EXTERIOR OF N. TRANSEPT.

London, Published Decr. 1, 1848 by Longman, & Co. Paternoster Row.
Printed by Cox & Son.



Drawn by F. MacKenzie.

Engraved by S. Rawle.

CHURCH OF ST. CROSS, HAMPSHIRE.

VIEW OF SOUTH AISLE OF CHOIR, LOOKING EAST.

TO GEORGE L. TAYLOR, ESQ. ARCHITECT: who by zealously & diligently studying the Architectural Antiquities of Greece, Italy, France, & England is well qualified to appreciate all. This Plate is inscribed as a token of esteem, by the AUTHOR.

London, Published Sep^r 1. 1819, by Longman & Co. Paternoster Row.

Printed by Cox & Co.



Drawn by F. Mackenzie.

Engraved by R. Sands.

CHURCH OF ST. CROSS:—HAMPSHIRE.
Nave & Ailes.

TO JEREMIAH HARMAN, ESQ. A PATRON & ADMIRER OF THE FINE ARTS & ANTIQUITIES.

THIS PLATE IS INSCRIBED BY J. BRITTON.

London, Published March 1. 1820, by Longman & Co. Paternoster Row.

Printed by Cox & Co.



Etched by H. Moses.

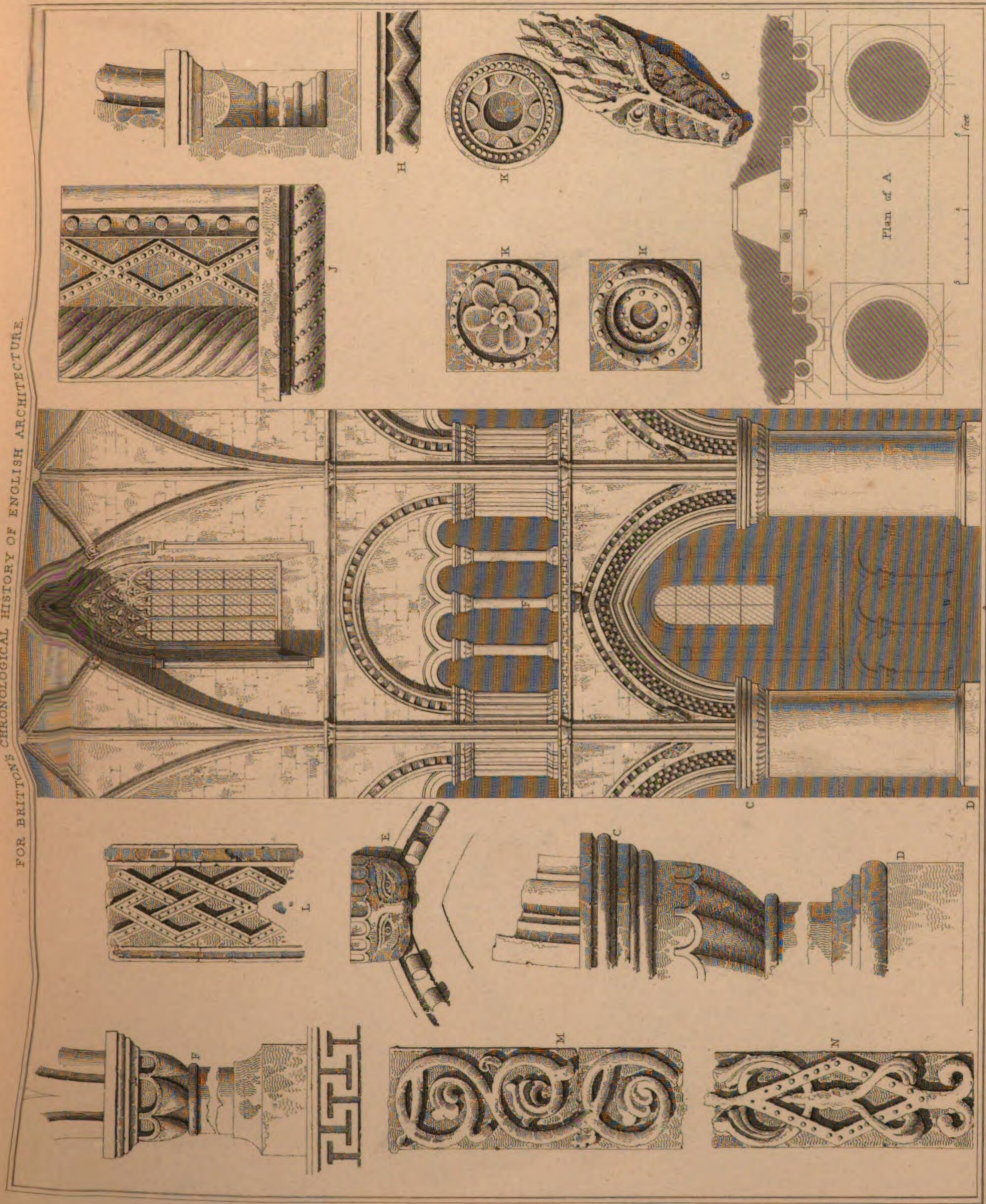
Drawn by A. Pugin, from Sketches by I. Britton & S. Prout.

MALMESBURY ABBEY CHURCH: WILTSHIRE.

Door-Way of the Southern Porch.

London, Published July 1. 1818, by Longman, & Co. Paternoster Row.

Printed by Cox & Barnet.



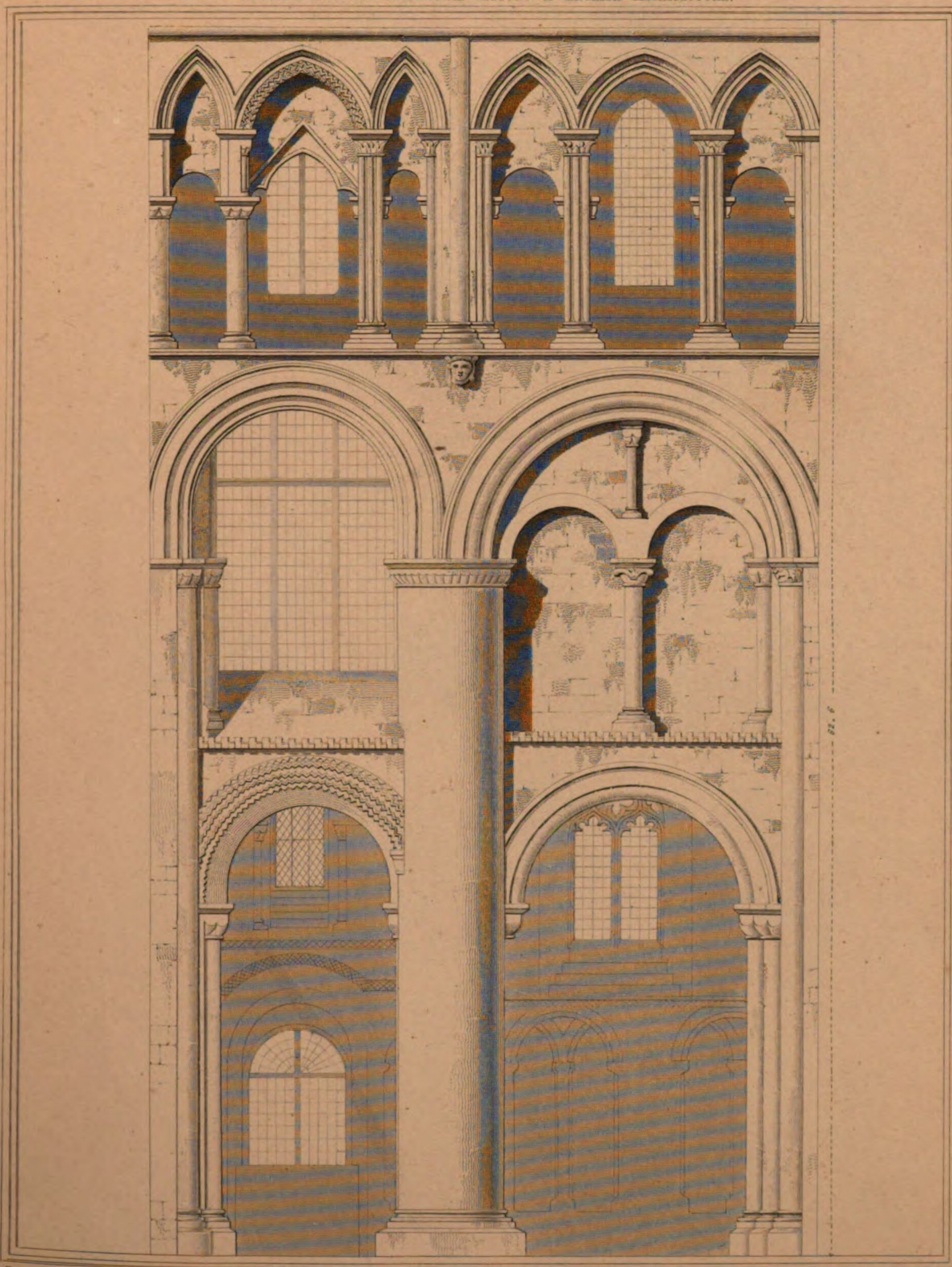
Drawn by G. Catmole.

Etched by J. L. Kneass.

MALMESBURY ABBEY CHURCH, — WILTSHIRE.

ELEVATION OF PART OF NAVE, & DETAILS.

London, Published Sep^r 1, 1849, by Longman & Co. Paternoster Row.



Drawn by G. Cattermole.

Etched by J. Le Keux.

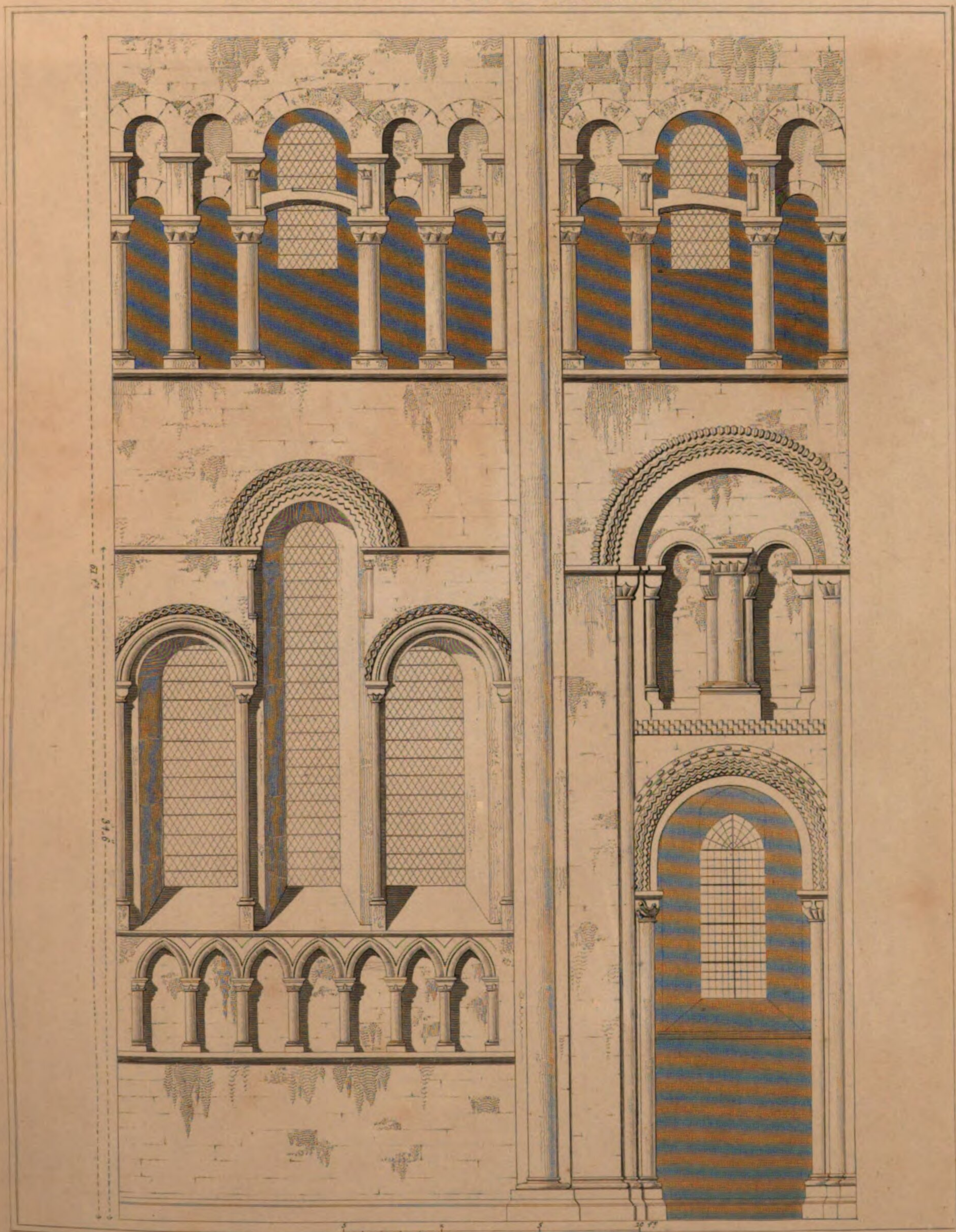
ROMSEY CHURCH. HAMPSHIRE.

TWO COMPARTMENTS ON THE S. SIDE OF NAVE.

TO SIR THOMAS FREEMAN HEATHCOTE, BART. &c. &c. &c. This Plate is respectfully inscribed, by J. BRITTON.

London, Published Sept. 1, 1819, by Longman & Co. Paternoster Row.

Printed by Cox & Bardon.



Drawn by R. Cattermole.

Ench'd by J. Le Keux.

ROMSEY CHURCH:—HAMPSHIRE.
ELEVATION OF PART OF S. TRANSEPT.

London, Published June 1, 1819, by Longman & Co. Paternoster Row.



Drawn by R. Cattermole.

Engraved by S. Rawle.

ROMSEY CHURCH:—HAMPSHIRE.

View of the east end, & part of N. side.

To THE LADY ELEANOR BUTLER, and MISS PONSONBY, Plas Newydd, Llangollen, N. Wales; admirers & patrons of embellished Literature,
this Plate is inscribed by I. BRITTON.

London, Published March 1. 1829, by Longman & Co. Paternoster Row.

Printed by Cox & Barnes.



Drawn by R. Cattermole.

Ench'd by J. Le Keux.

ROMSEY CHURCH, — HAMPSHIRE.

WEST END. — INTERIOR.

TO EDWARD CRESY, ESQ^r ARCHITECT, who by zealously & diligently studying the Architectural Antiquities, of Greece, Italy, France, & England, is well qualified to appreciate all. — This Plate is inscribed as a token of esteem by J. BRITTON.

London, Published June 1, 1819, by Longman & Co. Paternoster Row.



Drawn by G. Cattermole.

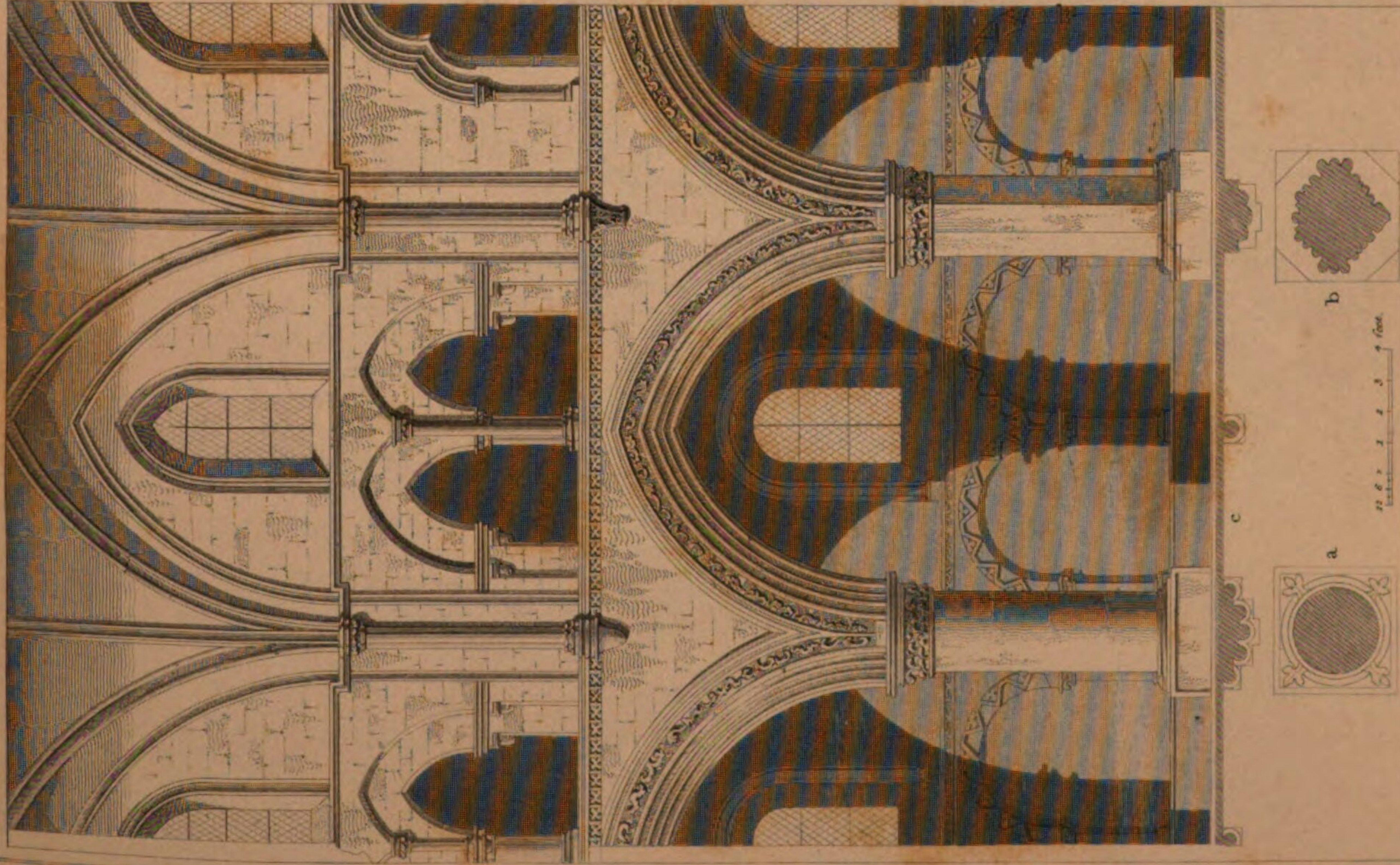
Etch'd by J. Le Keux.

ROMSEY CHURCH; HAMPSHIRE,

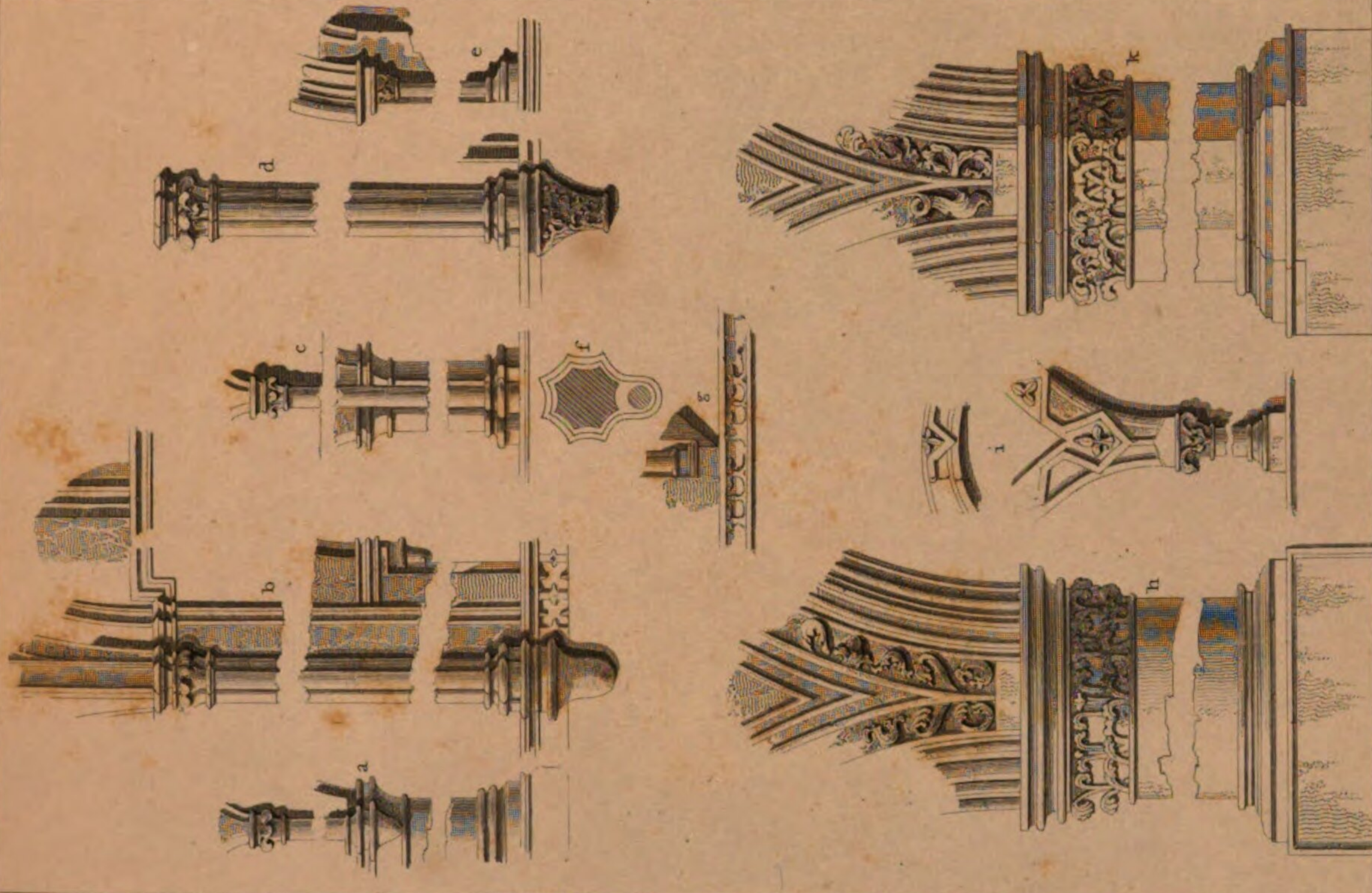
ELEVATION OF THE WEST END.

TO JOHN MASON GOOD, ESQ^r as a testimony of friendship from J. BRITTON.

London, Published June 1, 1829, by Longman & Co. Paternoster Row.



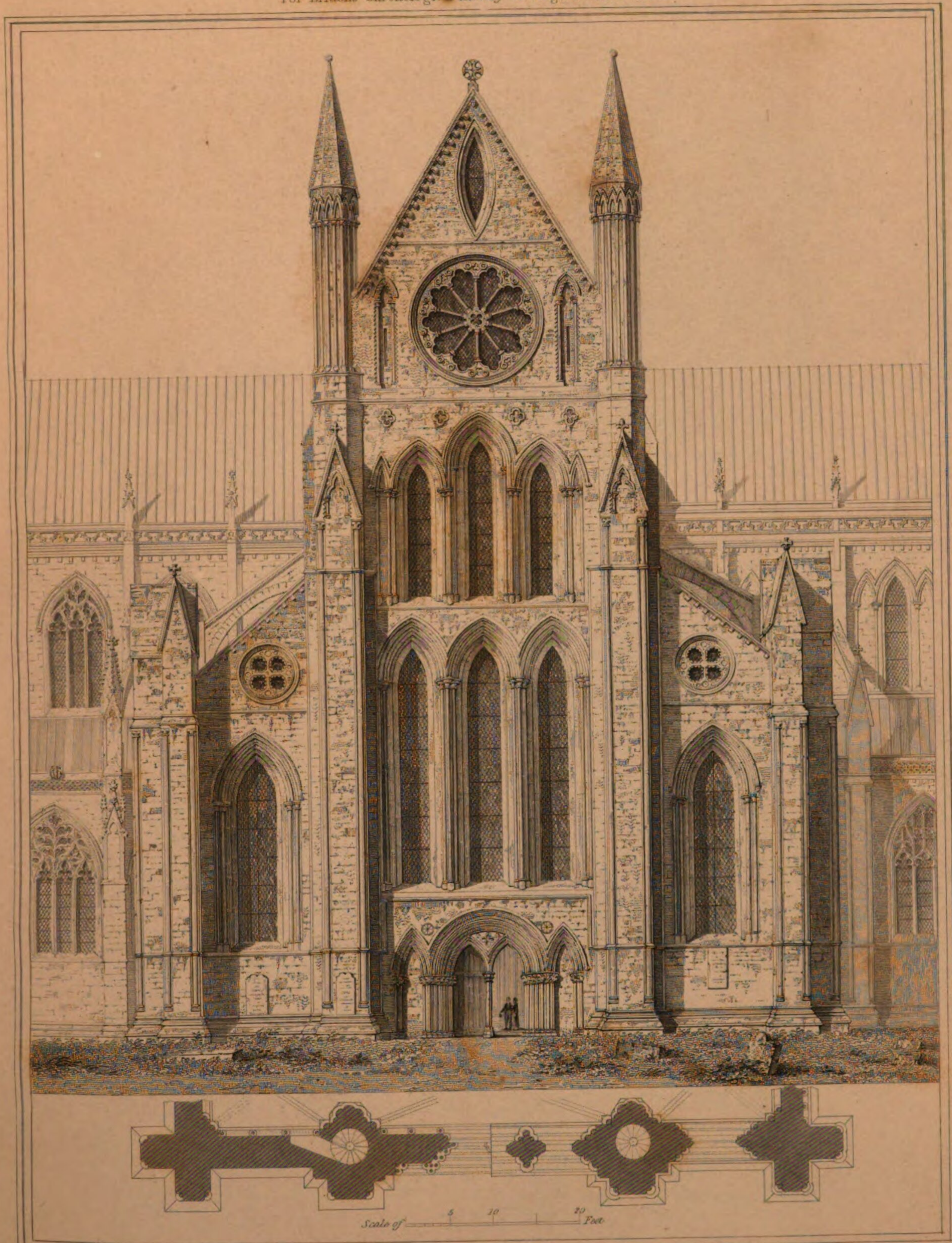
Drawn by John Carter.



Engr'd by J. Le Keux.

SHOREHAM CHURCH;—SUSSEX,
ELEVATION & DETAILS OF INTERIOR.

London, Published June 1, 1839, by Longman & Co. Paternoster Row.
Printed by Cox & Barnet.



Drawn by A.ugin

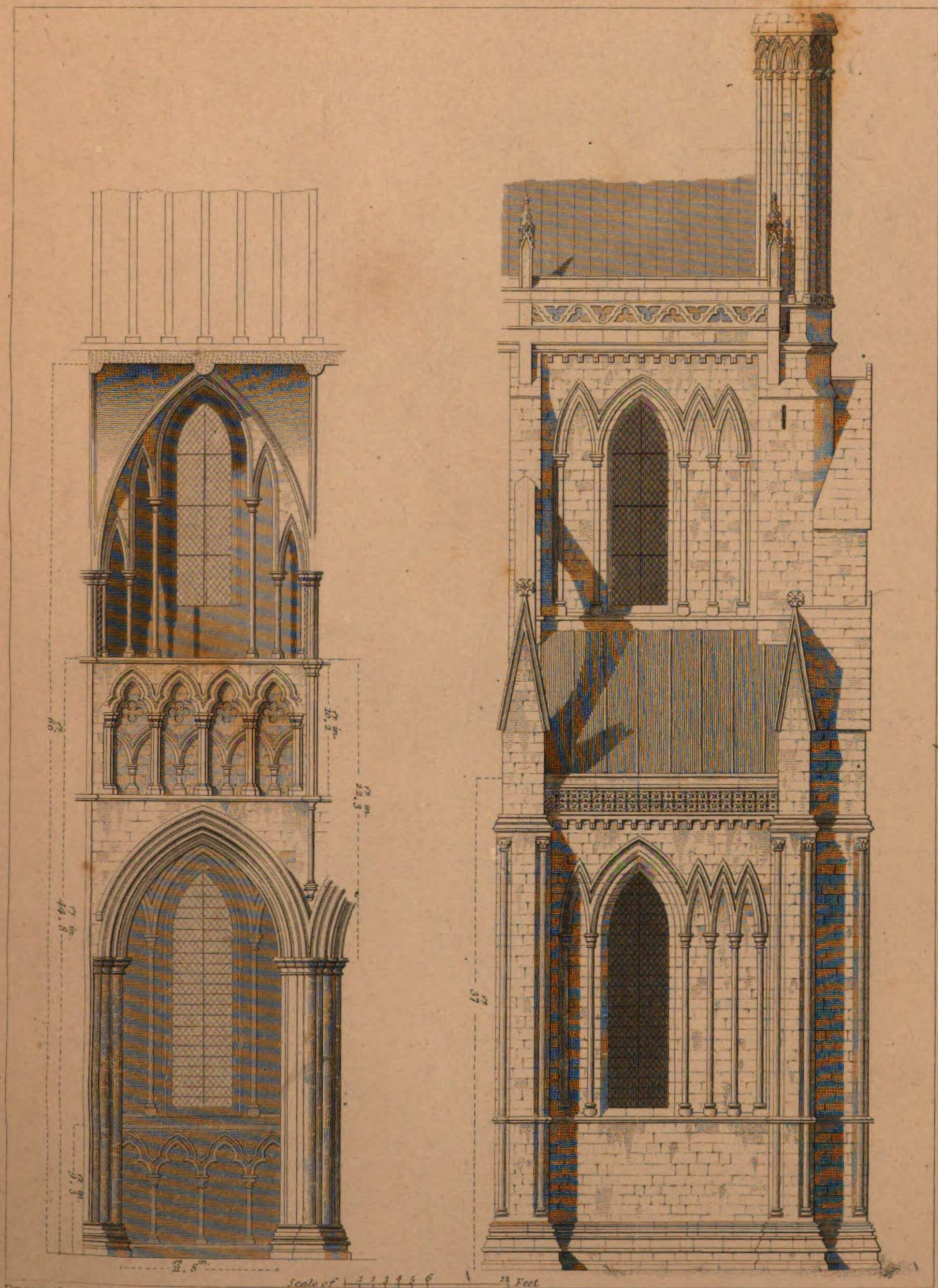
Etch'd by J. Le Keux.

BEVERLEY MINSTER:—YORKSHIRE.

South Transept.

TO THO^S. JEANS ESQ. ARCHITECT, AS A TESTIMONY OF ESTEEM, THIS PLATE IS INSCRIBED, BY J. BRITTON.

London, Published April 1. 1820, by Longman & Co. Paternoster Row.



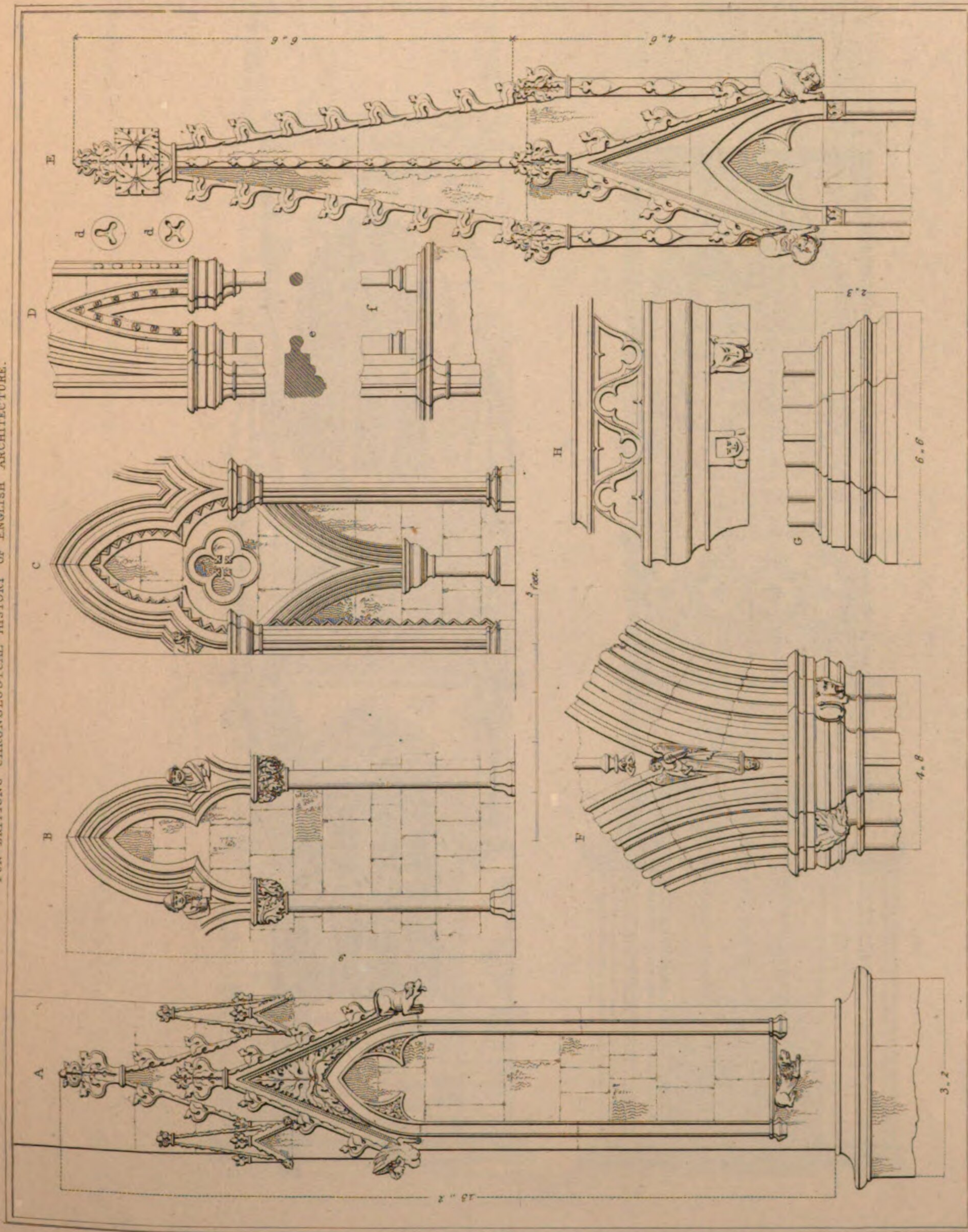
Drawn by A. Pugin.

BEVERLEY MINSTER: YORKSHIRE.
COMPARTMENT INTERIOR & EXTERIOR SMALL TRANSEPT, N.E.

Etched by J. Le Keux.

London. Published Nov. 11 1845. by Longman & Co. Paternoster Row.

Printed by Cox & Barnett.



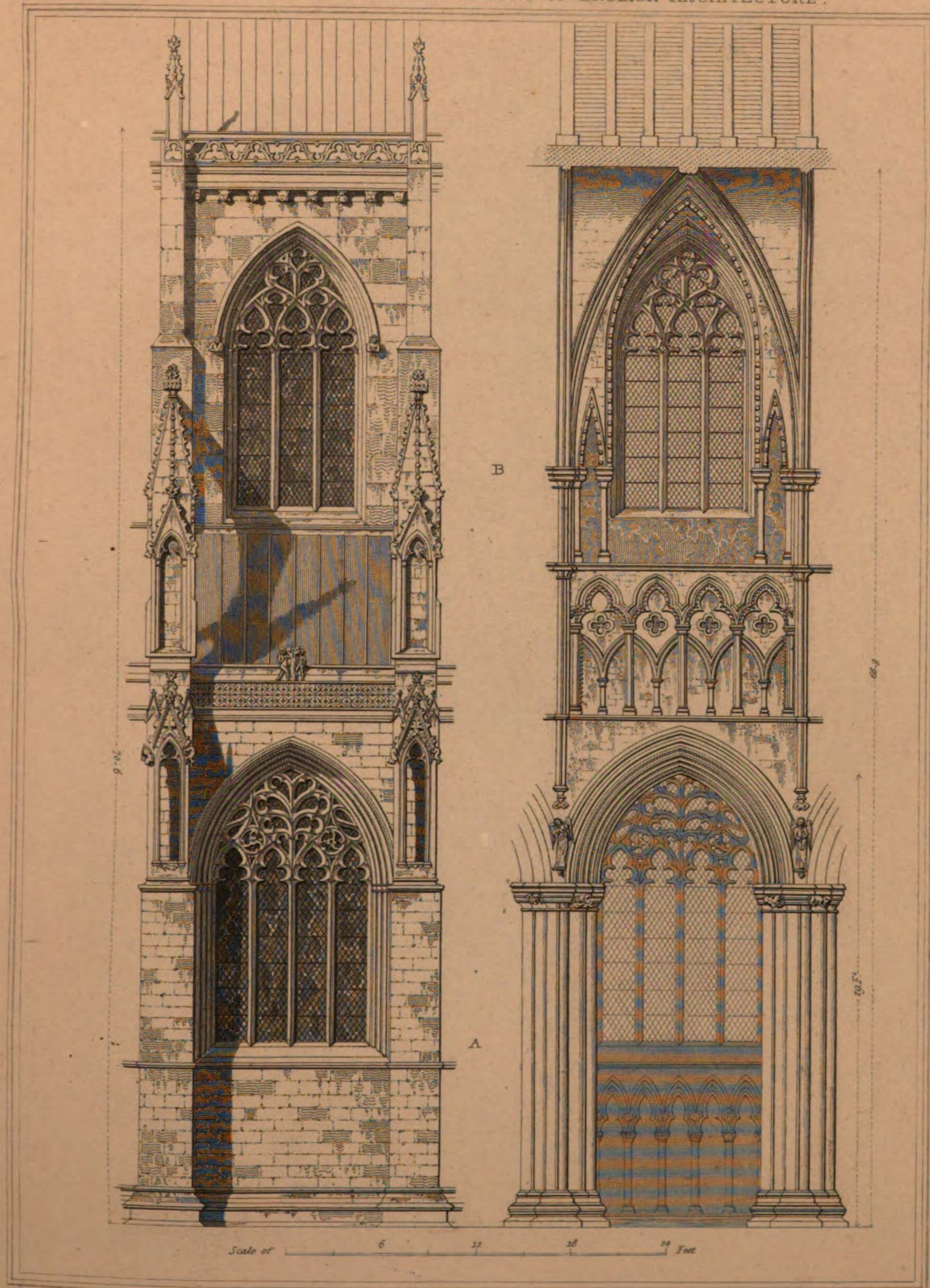
A. Pugin del. 1848.

Enchd by J. Le Keuz.

BEVERLEY MINSTER: — YORKSHIRE.

ARCHITECTURAL DETAILS.

London, Published Aug. 1 1849 by Longman & Co. Paternoster Row.

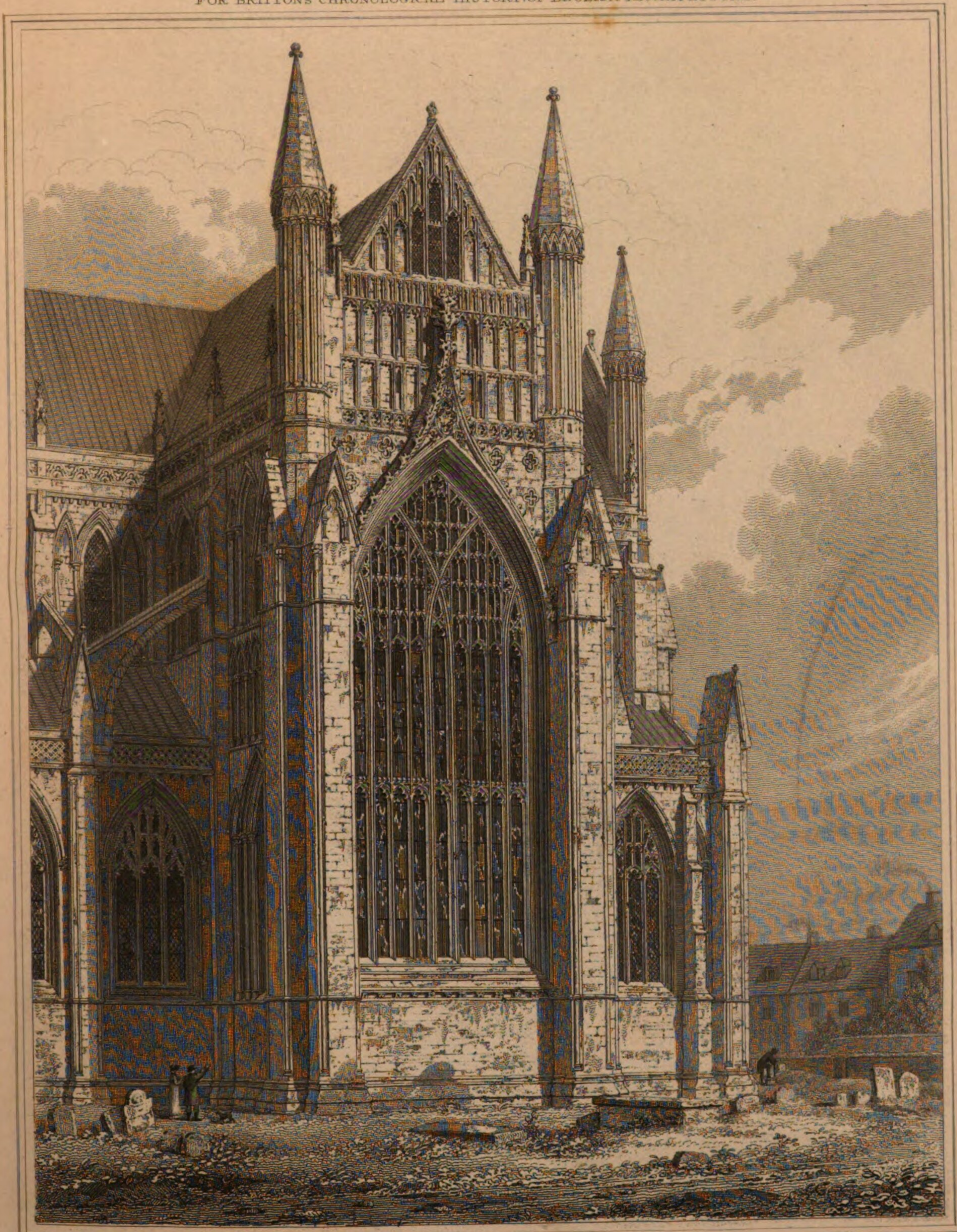


Drawn by A. Pugin.

BEVERLEY MINSTER-YORKSHIRE.
COMPARTMENT OF NAVE EXTERIOR & INTERIOR.

Etched by J. Le Keux.

London. Published Nov. 11. 1820. by Longman & Co. Paternoster Row.
Printed by Cox & Barnet.



Drawn by A. Pugin.

Etchd by J. Le Keux.

BEVERLEY MINSTER: YORKSHIRE,
EAST END.

TO WM COTTON, ESQ. A PATRON & ADMIRER OF THE FINE ARTS & ANTIQUITIES.

This Plate is inscribed with sentiments of esteem by the AUTHOR.

London, Published Jan^y 1. 1821. by Longman & C. Paternoster Row.



Drawn by G. Cattermole.

Etched by J. Le. Keux.

SALISBURY CATHEDRAL.

EAST END OF CHOIR &c.

TO JOHN DUGDALE ASTLEY, ESQ^r M.P. FOR WILTSHIRE.

This Plate is inscribed by the AUTHOR.

London. Published Nov. 1. 1826. by Longman & C^o Paternoster Row.



Drawn by E. Mackenzie.

Engraved by E. Turrell.

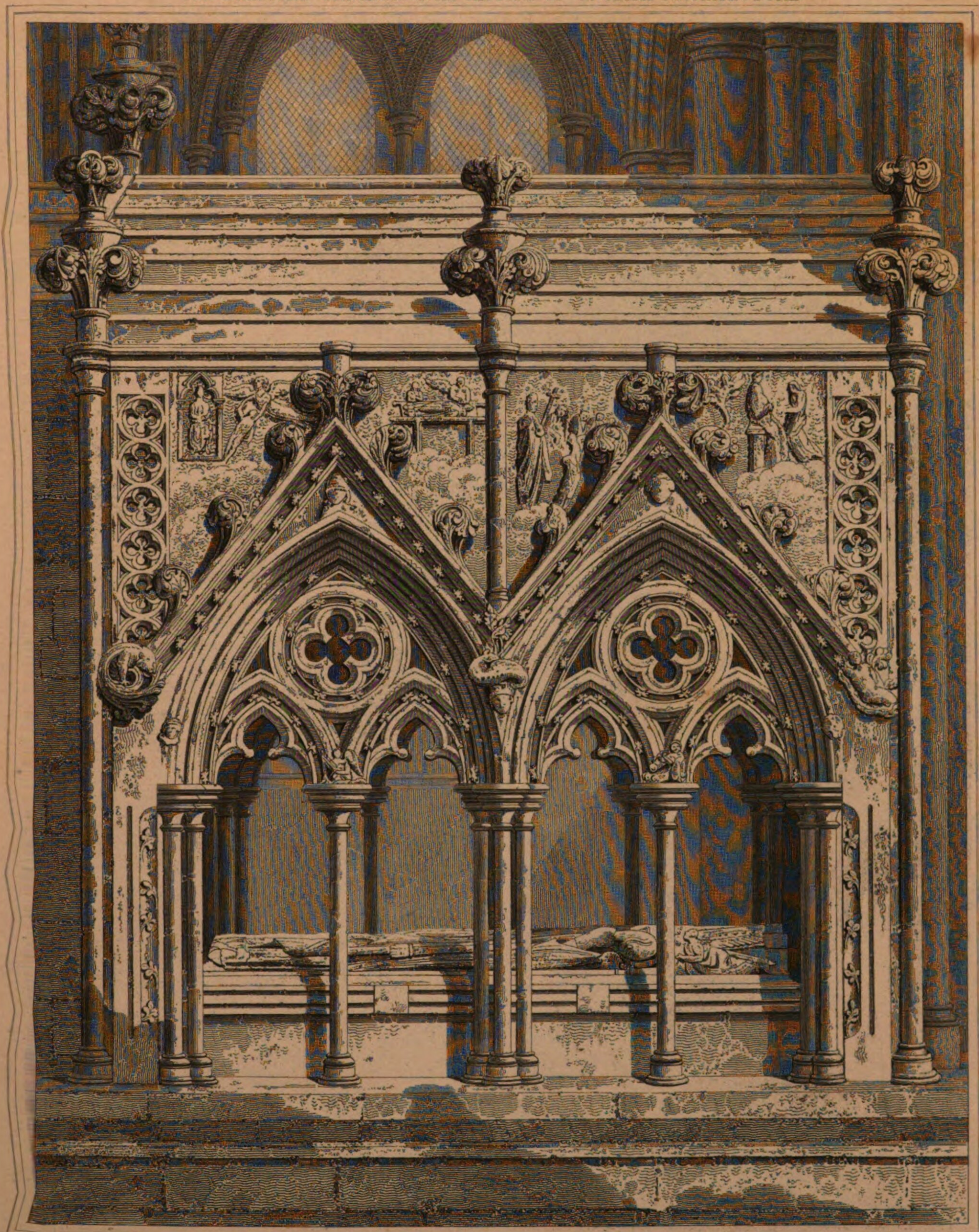
SALISBURY CATHEDRAL CHURCH,

VIEW FROM N. TO S. SMALL TRANSEPT.

TO JOHN BENETT, ESQ. M.P. for WILTSHIRE. This Plate is inscribed with sentiments of respect & esteem by J. BRITTON.

London, Published Decr. 1, 1819, by Longman & Co. Paternoster Row.

Printed by Cox & Barnard.



Drawn by G. Cattermole.

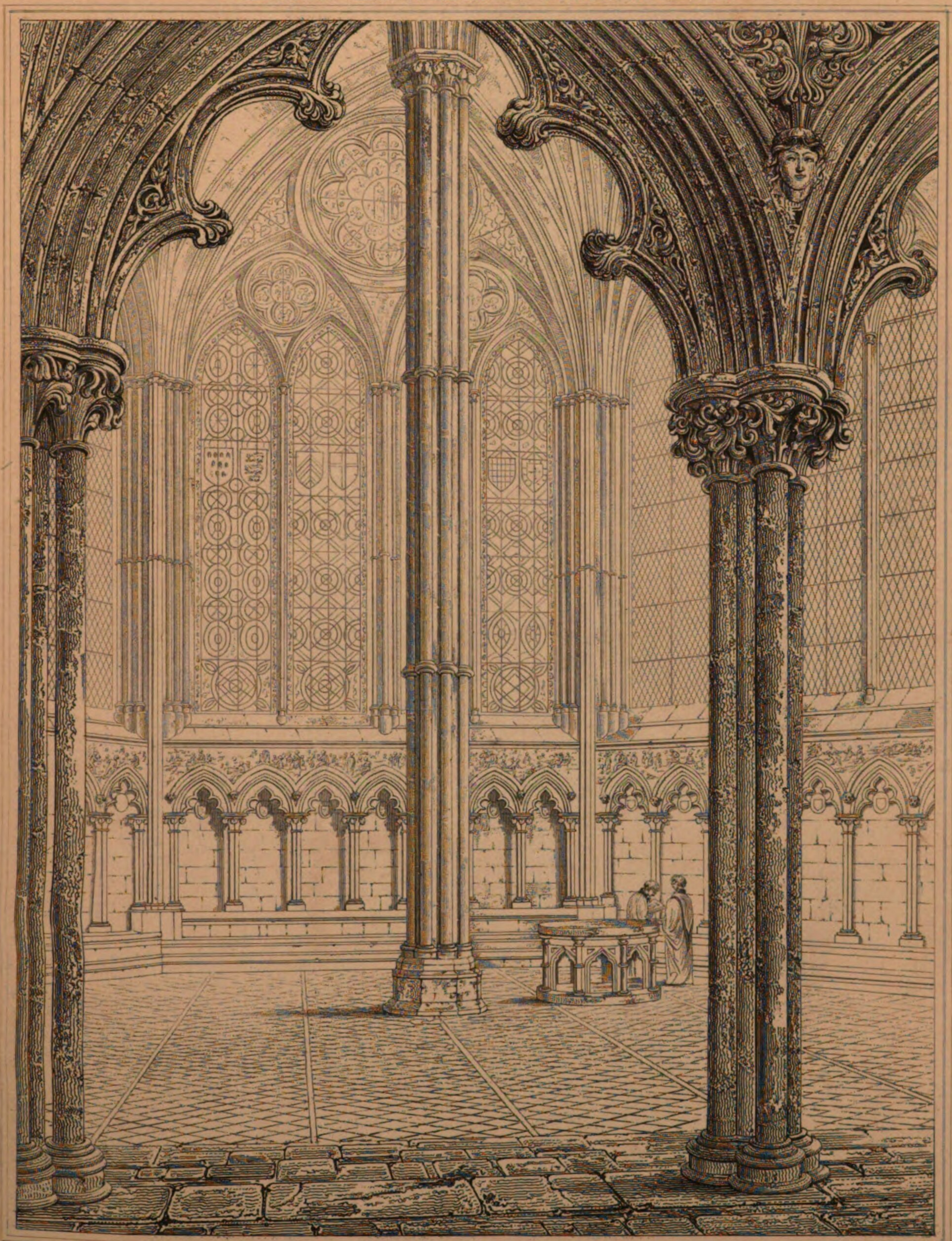
Etched by J. Le Keux.

**SALISBURY CATHEDRAL,
BISHOP BRIDPORT'S MONUMENT.**

TO THE REV^d GEORGE CRABBE, LL.B. AUTHOR OF SEVERAL INTERESTING POEMS.

This Plate is inscribed with sentiments of esteem by J. BRITTON.

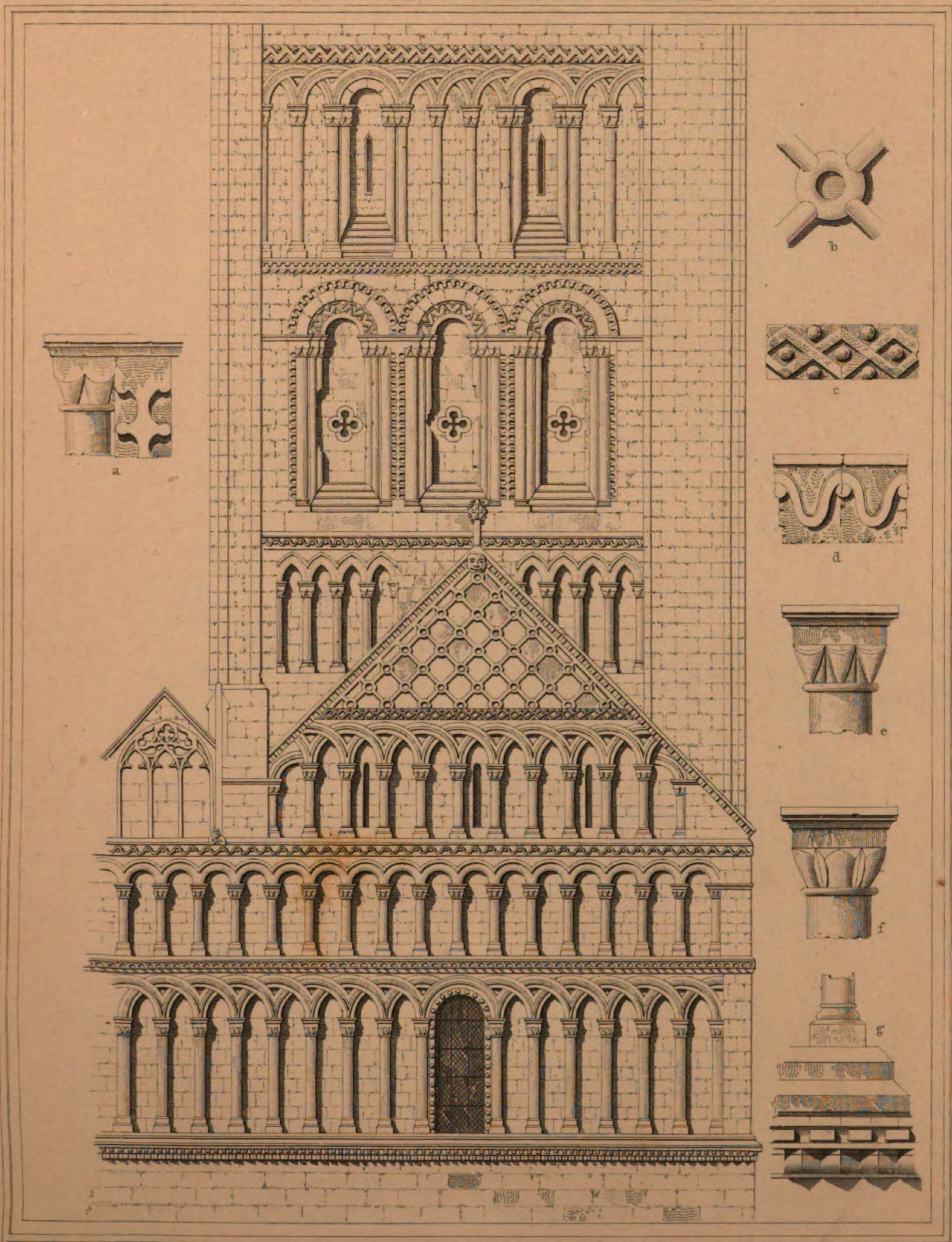
London, Published Jan^y 1, 1821, by Longman & C^o Paternoster Row.



Drawn by R. Cattermole.

Etched by J. Le Keux.

SALISBURY CATHEDRAL,
VIEW LOOKING INTO THE CHAPTER HOUSE.
TO THOMAS GRIMSTONE ESTCOURT ESQ. M.P. FOR DEVIZES.
This Plate is inscribed by the AUTHOR.
London, Published March 1. 1822 by Longman & Co. Paternoster Row.



Drawn by A. Pugin.

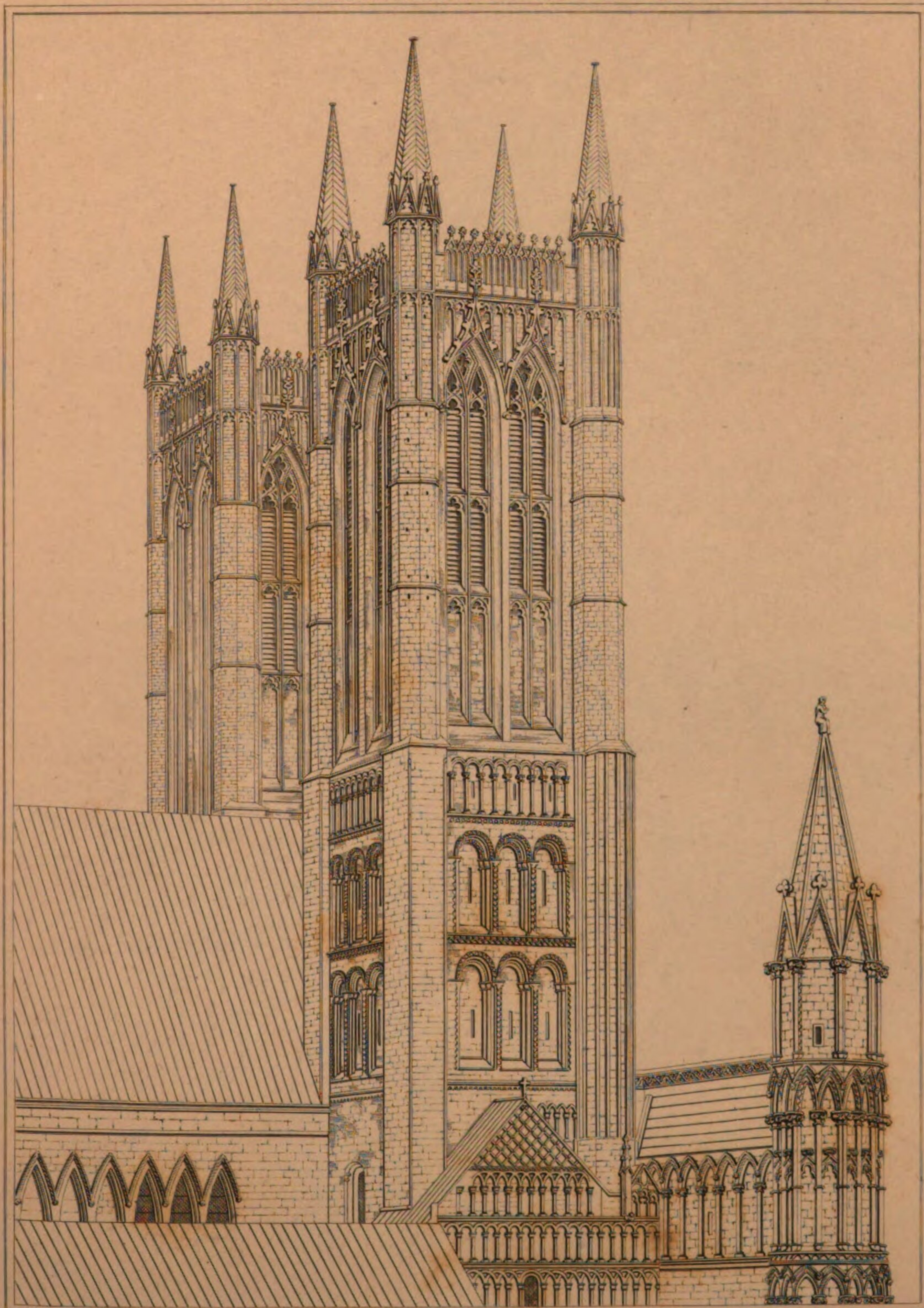
Etched by J. Le Keux.

LINCOLN CATHEDRAL.

PART OF TOWER & GABLE WEST END.

WITH PARTS AT LARGE.

London, Published Sep. 2. 1819, by Longman & Co. Paternoster Row.
Printed by Hayward.



Drawn by A. Pugin.

Engraved by J. Le Keux.

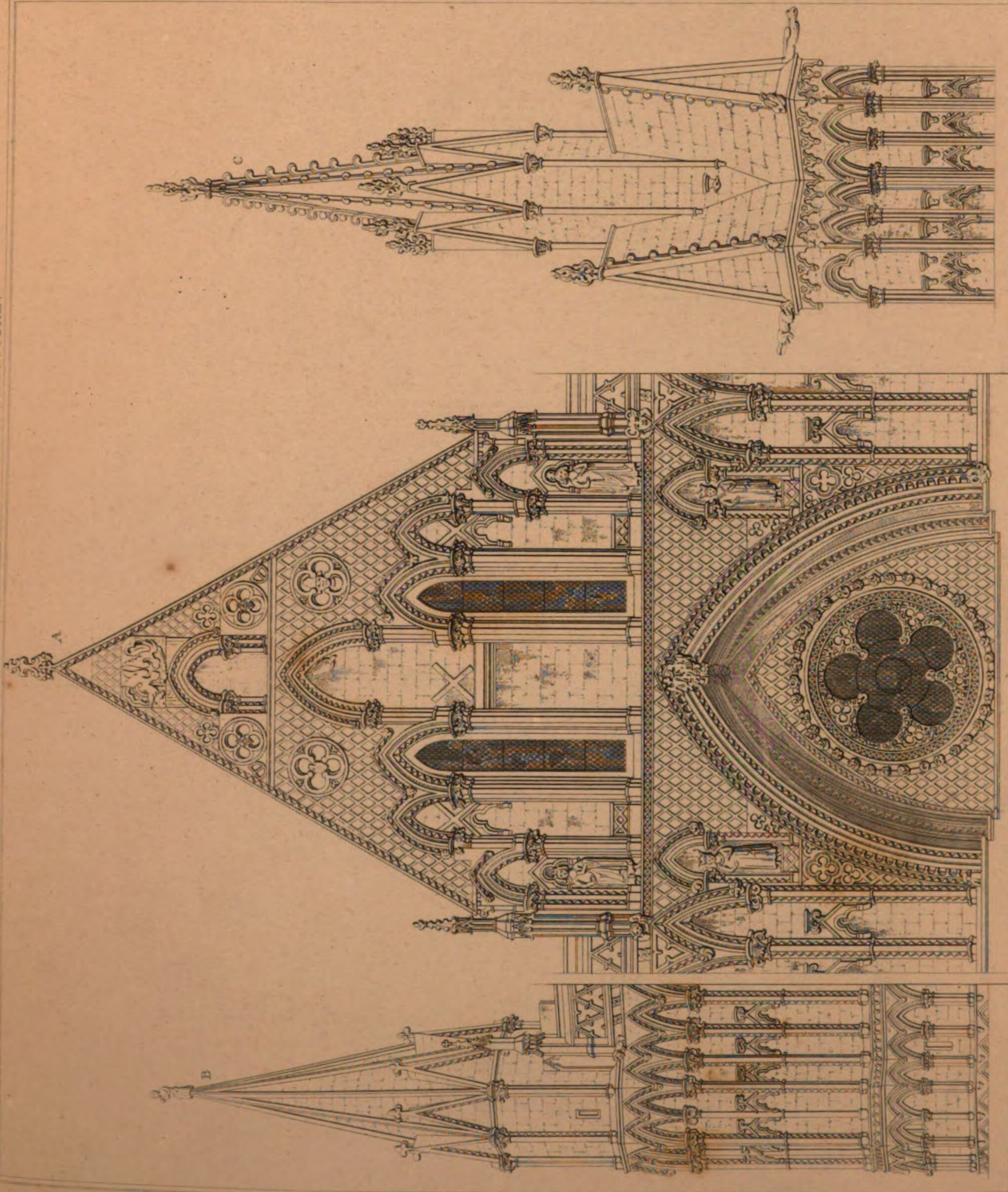
LINCOLN CATHEDRAL.

WESTERN TOWERS & TURRET.

To MR EDWARD JAMWILLSON, OF LINCOLN: as a testimony of friendship by J. BRITTON.

London, Published July 30. 1825, by Longman, & Co.

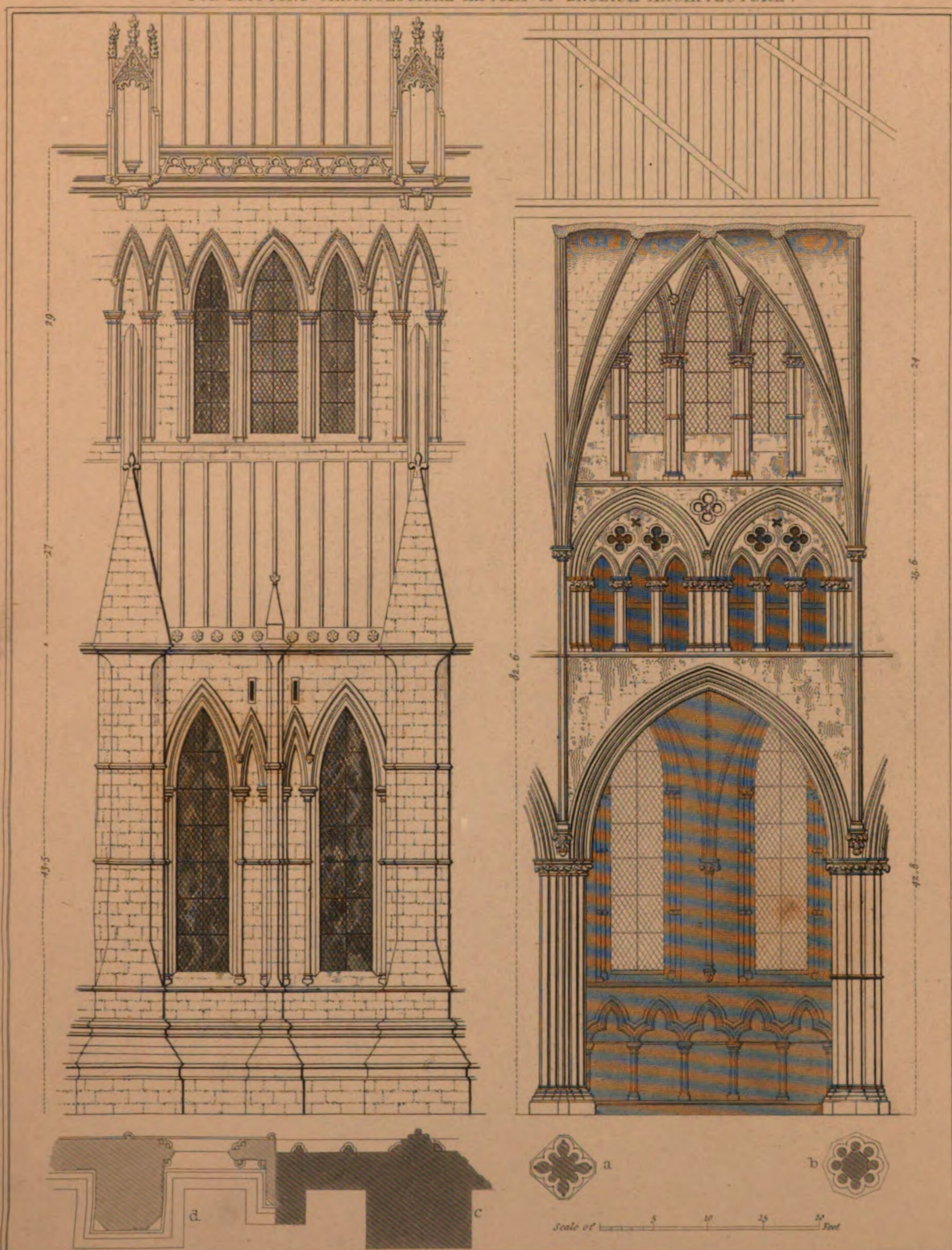
Barnard & Co.



Drawn by A. Pugin.

Engr'd by J. Le Keux.

LINCOLN CATHEDRAL.
A. GABLE OF WEST FRONT: B. PINNACLE AT N.W. ANGLE.
C. PINNACLE AT S.E. ANGLE.
TO THOS ESPIN ESQ^r F.S.A. OF LOUTH.
This Plate is inscribed by his sincere friend J. BRITTON.
London. Published Nov^r. 1850. by Longman & Co. Paternoster Row.



Drawn by A. Pugin.

Etch'd by J. Le Keux.

LINCOLN CATHEDRAL.
COMPARTMENT OF THE NAVE, EXTERIOR & INTERIOR.

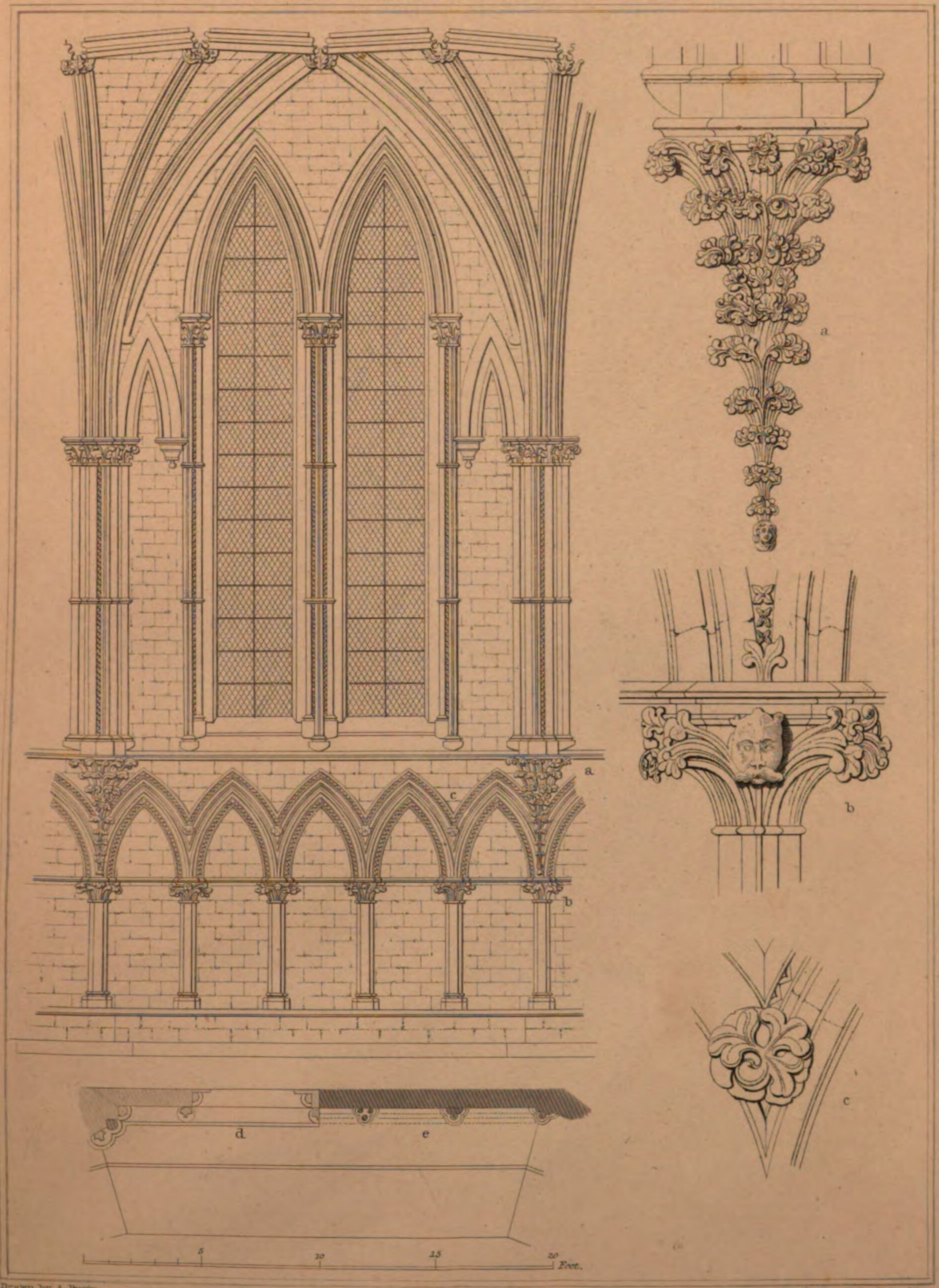
London Published Nov. 1, 1820, by Longman & Co. Paternoster Row.

Printed by Cox & Barnet.



Sketch of a landscape

Sketch of a landscape
with a mountain range
and a body of water



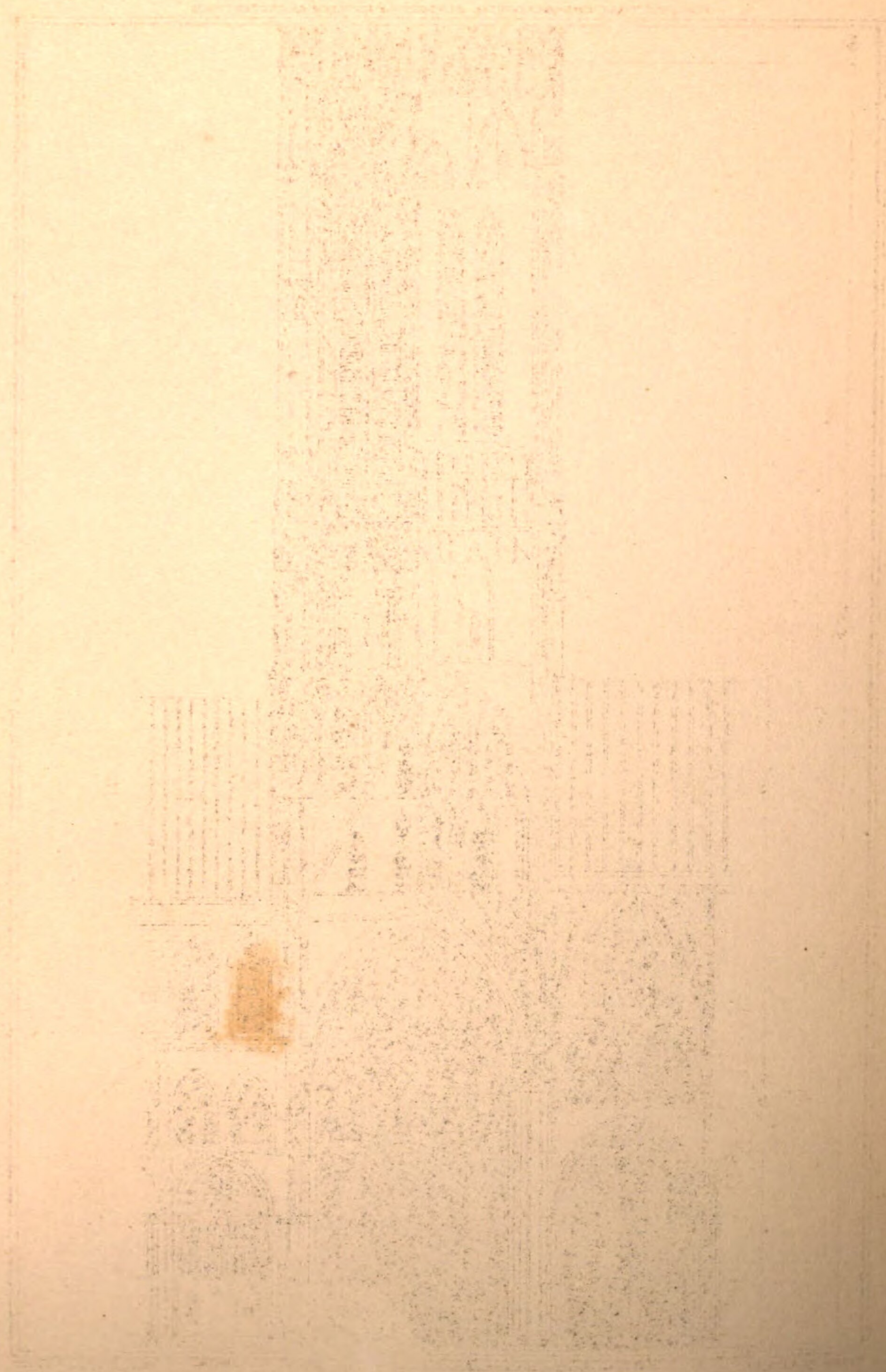
Drawn by A. Pugin.

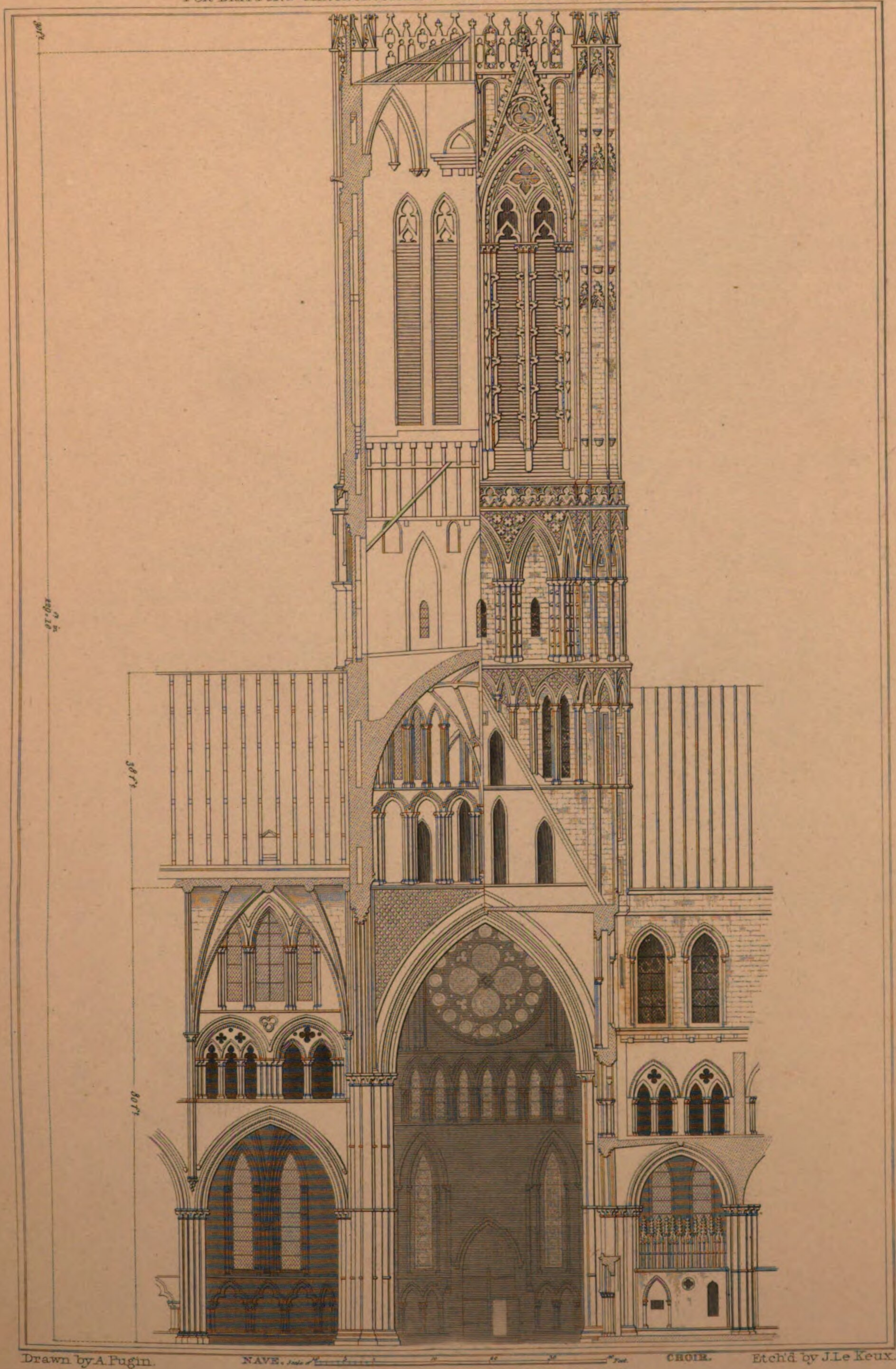
Engraved by J. Le Keux.

LINCOLN CATHEDRAL.
CHAPTER HOUSE COMPARTMENT & DETAILS.

London, Published Feb'y, 1830, by Longman & Co. Paternoster Row.

Printed by Cox & Co.





Drawn by A. Pugin.

NAVE. Scale of 1/4 inch = 1 foot.

CHOIR.

Etched by J. Le Keux.

LINCOLN CATHEDRAL.

HALF SECTION, HALF ELEVATION OF THE CENTRAL TOWER, LOOKING NORTH.

London. Published May 1. 1821. by Longman & Co. Paternoster Row.

Printed by Cox & Barnet.





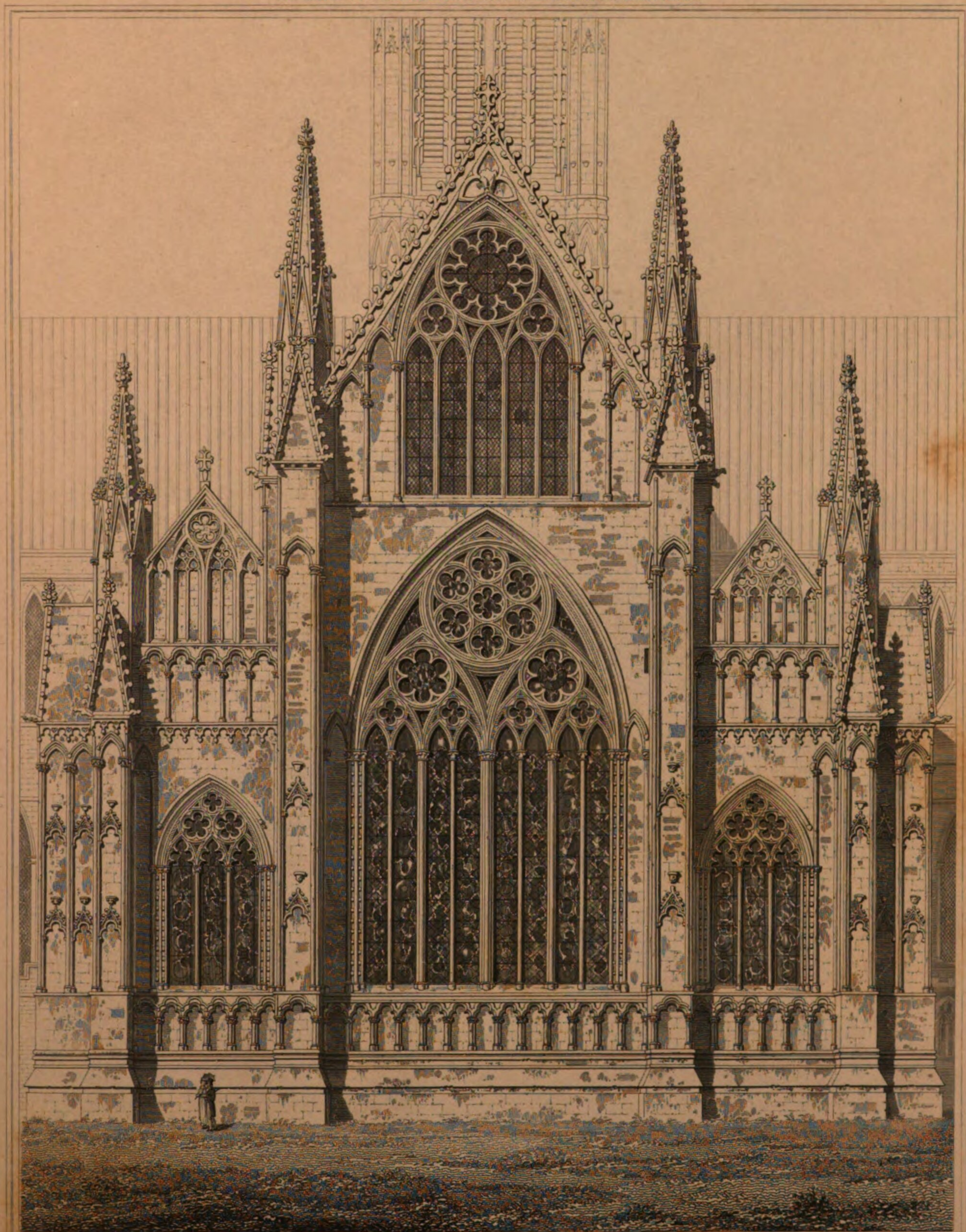
Drawn by A. Pugin.

LINCOLN CATHEDRAL.

A. COMPARTMENT OF NAVE: B. D. OF CHOIR, NEAR EAST END.

Etch'd by J. Le Keux.

London, Published Nov. 2, 1820, by Longman & Co. Paternoster Row.



Drawn by A. Pugin Arch^t.

Etched by J. Le Keux.

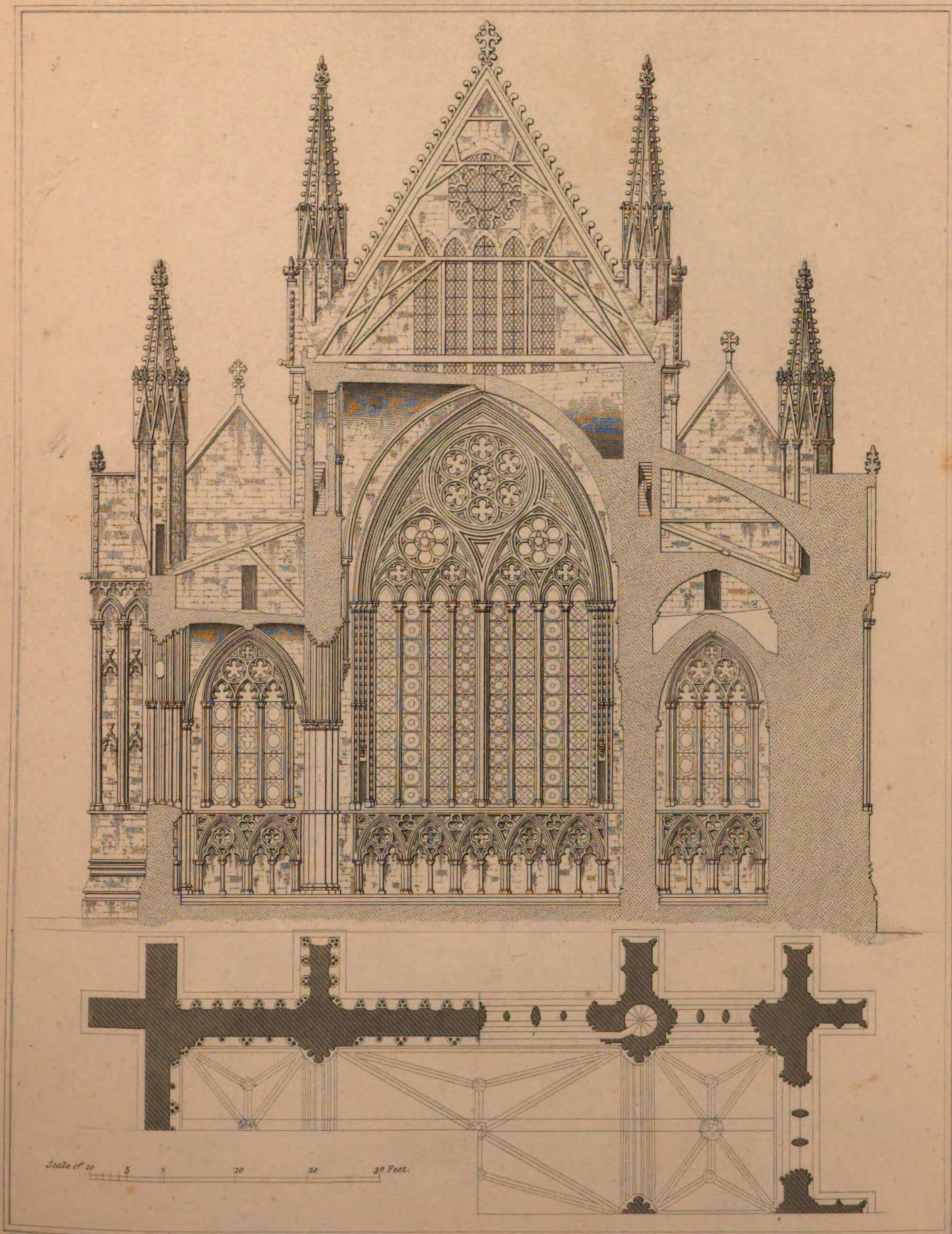
LINCOLN CATHEDRAL.

ELEVATION OF EAST END.

TO SIDNEY SMIRKE, ESQ. ARCHT. AS A TESTIMONY OF FRIENDSHIP.

This Plate is inscribed by the AUTHOR.

London, Published Dec^r 1, 1822. by Longman & Co. Paternoster Row.



Drawn by A. Pugin.

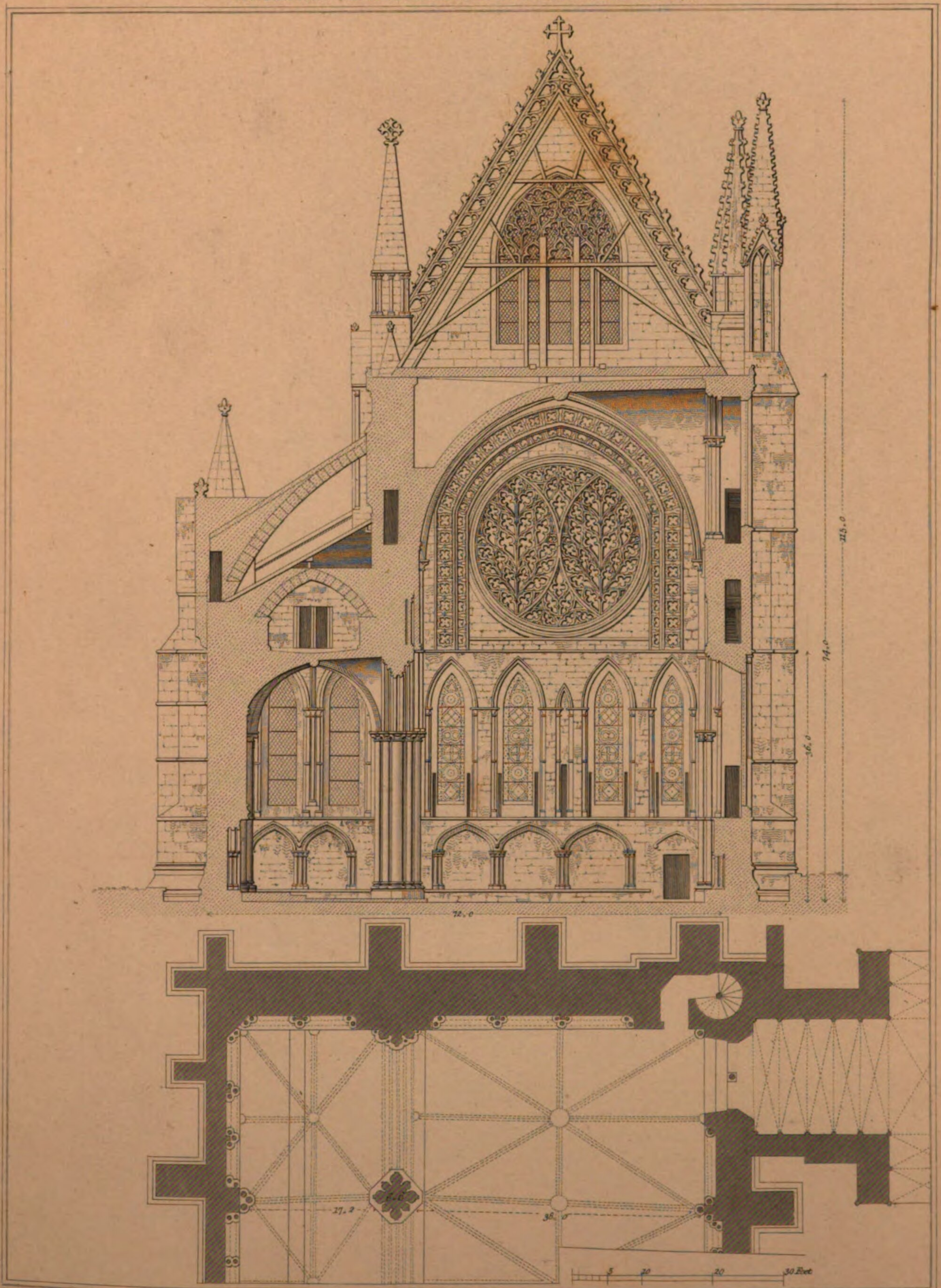
Etched by J. Le Keux.

LINCOLN CATHEDRAL CHURCH.

EAST END.

TO D^r RICHARDSON. This Plate is inscribed with sentiments of esteem by J. BRITTON.

London, Published May 1. 1821. by Longman & Co. Paternoster Row.

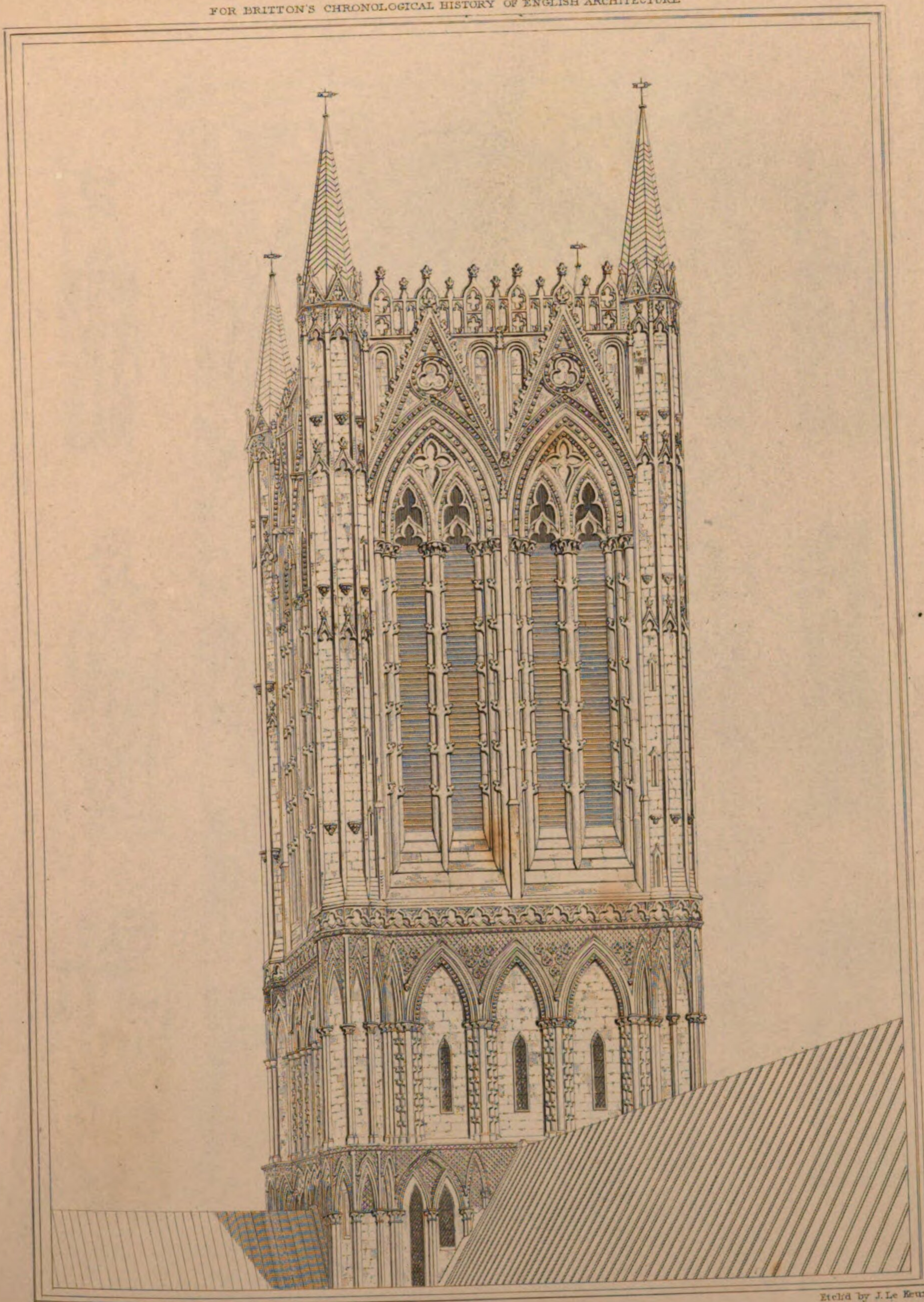


LINCOLN CATHEDRAL

SOUTH END OF SOUTH TRANSEPT.

London. Published Feb'y 1850, by Longman, & Co. Paternoster Row.

Price 1/6



Drawn by A. Pugin.

Etched by J. Le Keux.

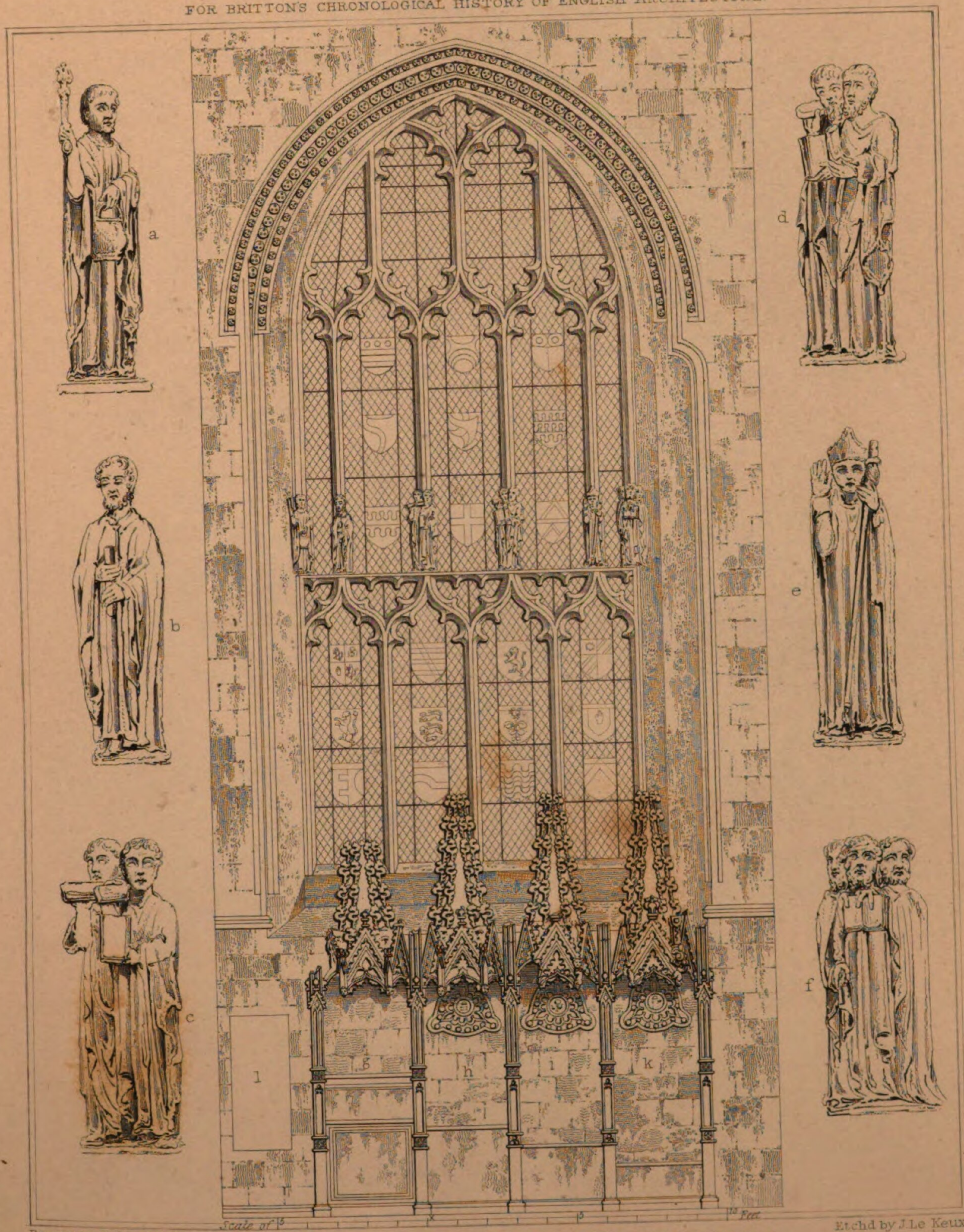
LINCOLN CATHEDRAL.

VIEW OF THE CENTRAL TOWER.

TO RALPH BERNAL, ESQ. M.P. FOR THE CITY OF LINCOLN, A.M. OF CHRIST COLLEGE, CAMBRIDGE, &c. &c.

This Plate is inscribed by the AUTHOR.

Published March 1. 1822, by Longman & C. Paternoster Row.



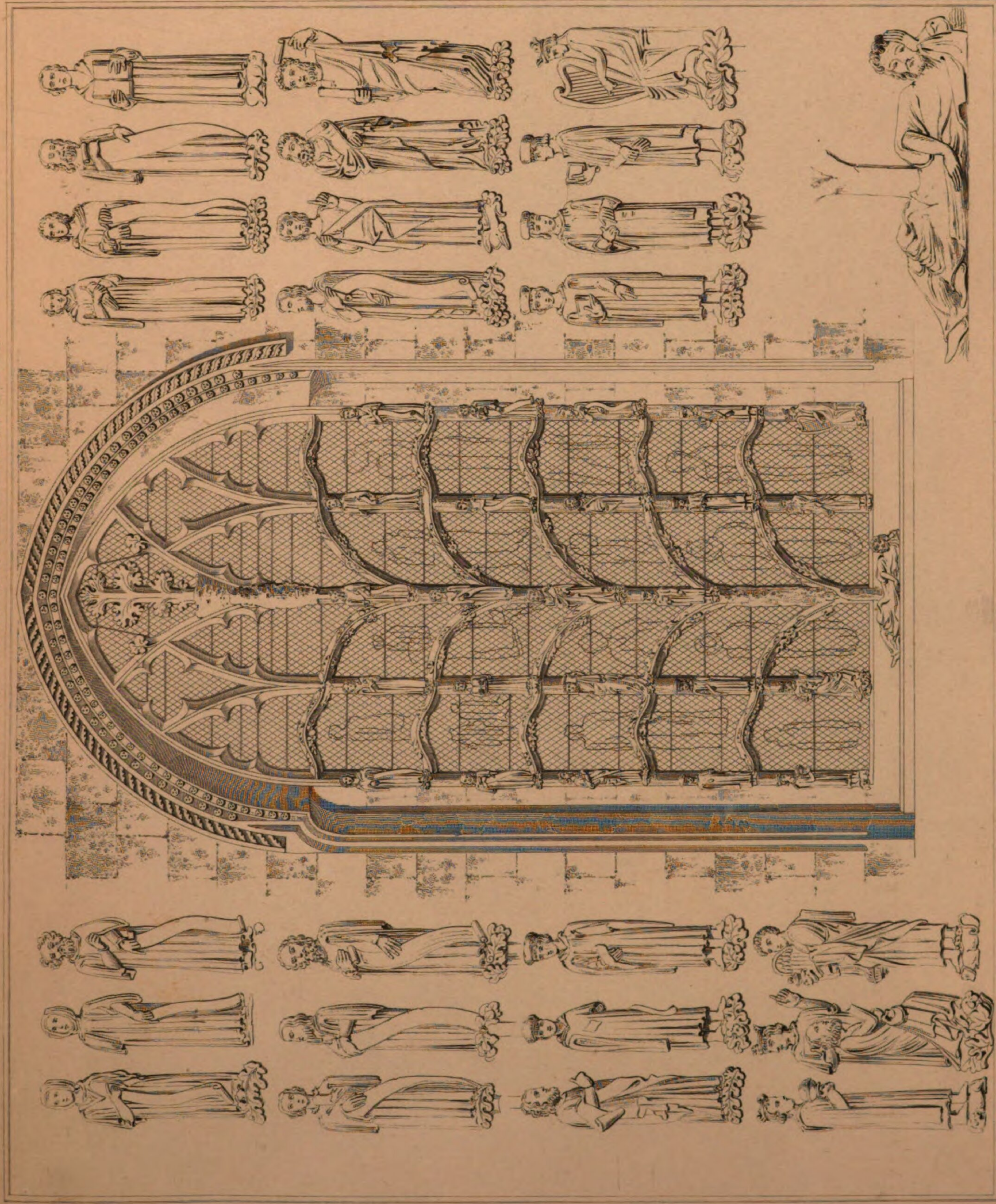
Drawn by G. Cattermole.

Etched by J. Le Keux.

DORCHESTER CHURCH: OXFORDSHIRE.
SOUTH WINDOW OF THE CHANCEL.

London. Published Nov. 11. 1820. by Longman & Co. Paternoster Row.

Printed by Cox & Barnet.



Drawn by G. Cattermole.

Etched by J. Le Keux.

DORCHESTER CHURCH: OXFORDSHIRE.
NORTH WINDOW OF CHANCEL.

London. Published Nov. 1. 1850. by Longman & Co. Paternoster Row

Printed by Col. & Barnard.



Drawn by G. Cattermole.

Etch'd by J. Le Keux.

DORCHESTER CHURCH:—OXFORDSHIRE.

EAST WINDOW.

London, Published May 1. 1821. by Longman & Co. Paternoster Row.

Printed by Cox & Barnett.



Drawn by A. Pugin, Arch^t.

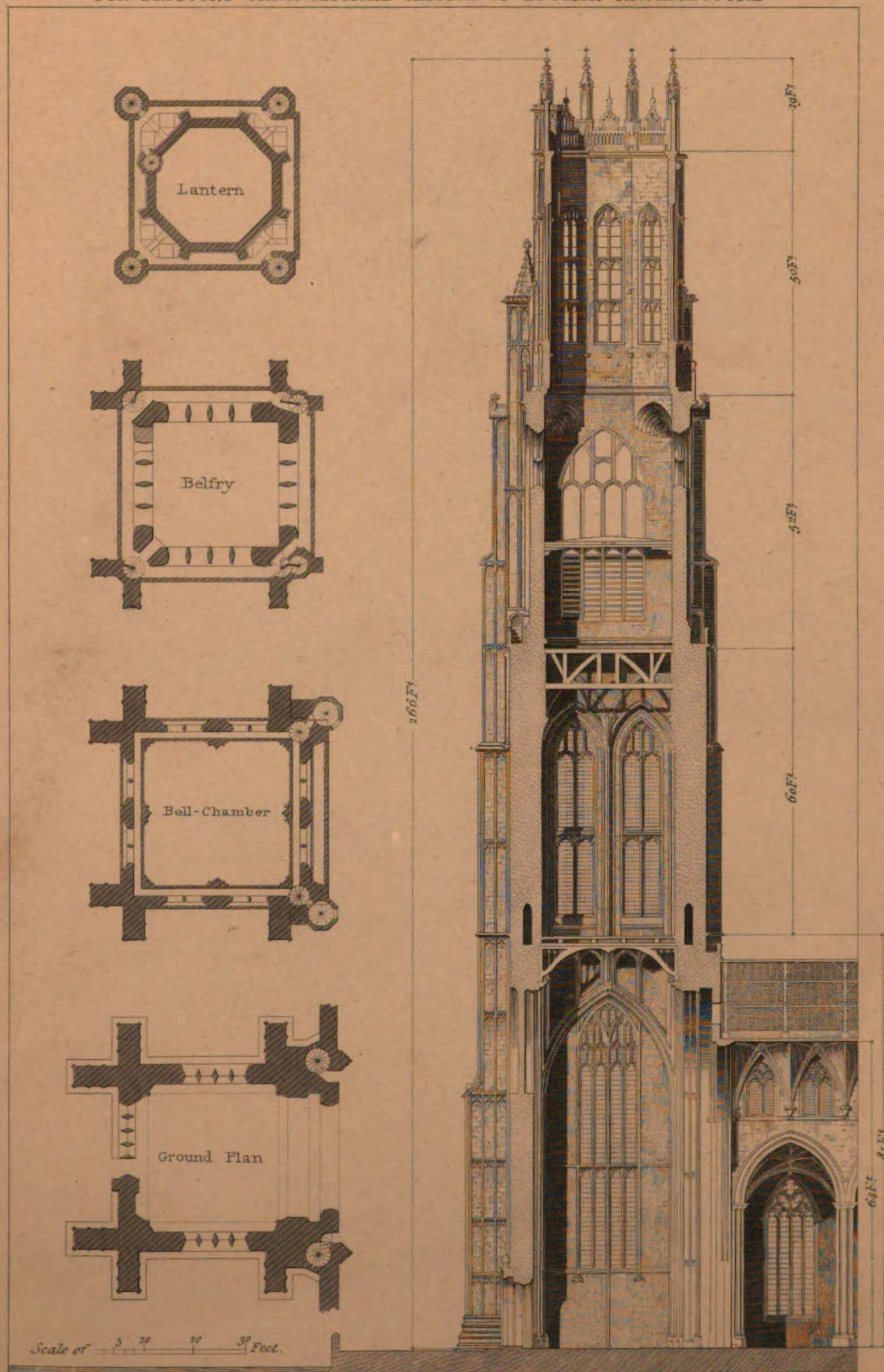
Etch'd by J. Le Keux.

BOSTON TOWER LINCOLNSHIRE,
N.W. VIEW.

TO JEREMIAH HARMAN, ESQ^r AN ADMIRER & PATRON OF ANTIQUARIAN PUBLICATIONS.

This Plate is inscribed by the
AUTHOR.

London, Publish'd Dec^r. 1, 1822, by Longman & C^o Paternoster Row.



Drawn by A. Pugin.

Engraved by J. Cleghorn.

TOWER OF BOSTON CHURCH, LINCOLNSHIRE.
PLANS & SECTION.

London. Published Dec'r. 1840. by Longman & Co. Paternoster Row.



Drawn by W.H. Bartlett, from a Sketch by I. Carter.

Engraved by J. Le Keux.

ST. STEPHEN'S CHAPEL, WESTMINSTER.
COMPARTMENT ON ONE SIDE.

Barnes & Co.

London, Published Sep. 1 1825 by Longman & Co. Paternoster Row.



Drawn by E. Blore.

Etch'd by J. Le Keux

WINCHESTER CATHEDRAL.

WEST END OF THE NAVE.

London. Published May 1. 1821. by Longman & C^o. Paternoster Row



Drawn by G. Cattermole.

Etched by J. Le Keux.

ST. LAWRENCE CHURCH, EVESHAM.

EAST END.

TO SIR THOMAS PHILLIPS, BART. F.S.A. &c. AN ADMIRER OF TOPOGRAPHICAL PUBLICATIONS.

This Plate is inscribed by the AUTHOR.

London, Published Decr. 1, 1822. by Longman & Co. Paternoster Row.



Drawn by G. Cattermole.

Engraved by S. Rawle.

THE ABBOTS' TOWER EVESHAM.

TO EDWARD RUDGE, ESQ. F.R.S. F.S.A. &c. AN ADMIRER OF ANCIENT ARCHITECTURE &c.

This Plate is inscribed by the AUTHOR.

London Published Decr 1, 1822, by Longman & Co. Paternoster Row.

Printed by Cox & Co.



Drawn by A.P. Moore.

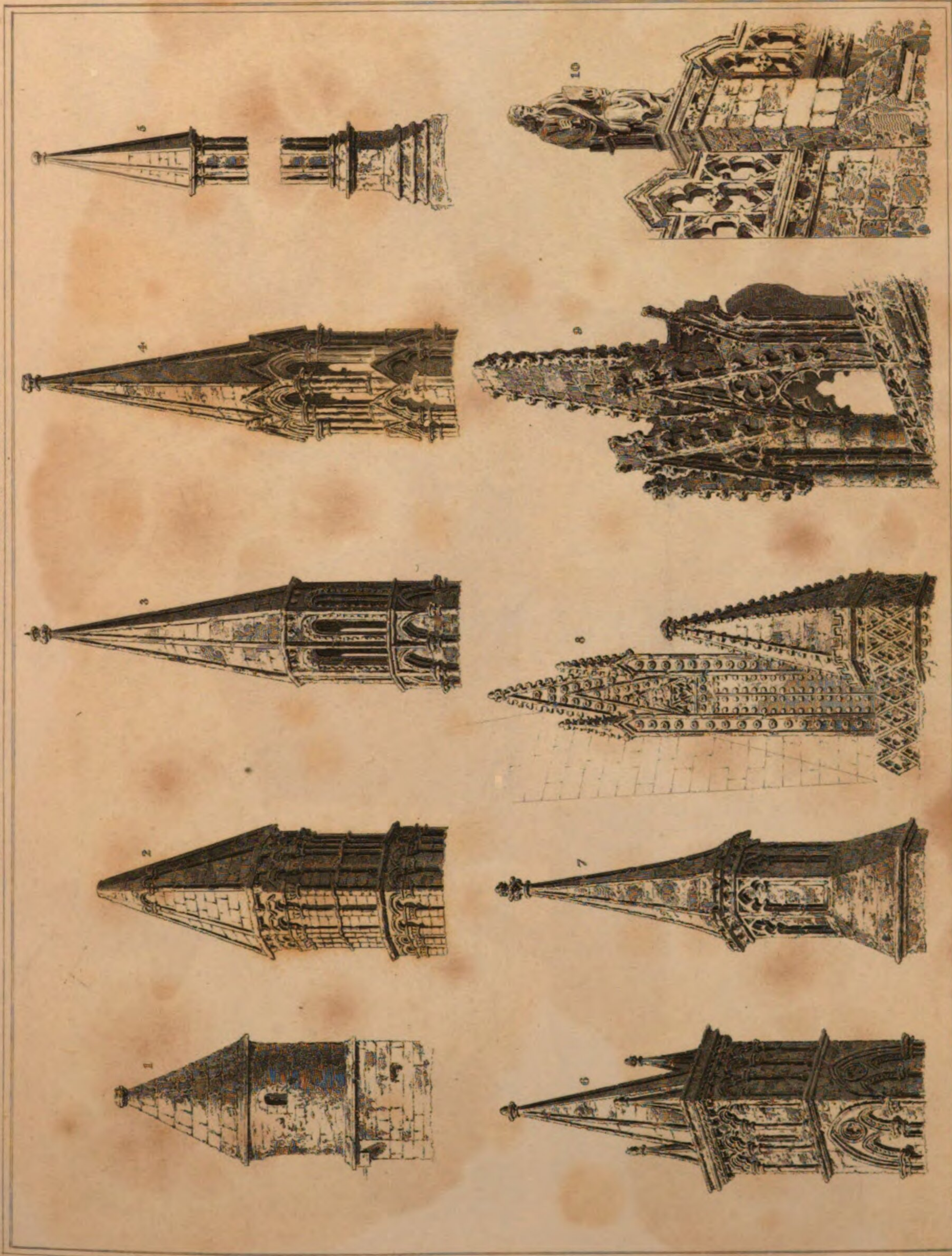
Engraved by J.A. Carter.

THE TOWER OF ST. MARY MAGDALEN CHURCH.

TAUNTON; SOMERSETSHIRE.

To the REV. GEORGE TREVELYAN M.A. & ARCHDEACON OF TAUNTON: this plate is inscribed by the AUTHOR.

London. Published Sept. 1. 1825. by Longman & Co.



Drawn by G. Cattermole.

SPECIMENS OF PINNACLES.

- | | |
|------------------------------|------------------------------------|
| 1. ST PETERS CH. OXFORD..... | 3. 4. 9 & 10. PETERBORO CATHEDRAL. |
| 2. ROCHESTER CATHEDRAL..... | 6. 7 & 8. SALISBURY CATHEDRAL..... |

London, Published May 1. 1831, by Longman & Co. Paternoster Row.

Printed by Cox & Barnard.

Etched by J. Le Keux.



Drawn by G. Cattermole.

Etched by J. Le Keux.

SPECIMENS OF FOUR DOORWAYS.

1. LITTLE MAPLESTEAD CHURCH. 2. ROMSEY CHURCH. 3. ST NICHOLAS CHAPEL LYNN. 4. MAGDALEN COL. CHAP. OXON.

TO JOHN GAGE, ESQ. F. S. A. AUTHOR OF THE HISTORY &c. OF HENGRATE.

This Plate is inscribed by J. BRITTON.

London, Published Dec. 1, 1822, by Longman & Co. Paternoster Row.



Drawn by G. Cattermole.

Etched by J. Le Keux.

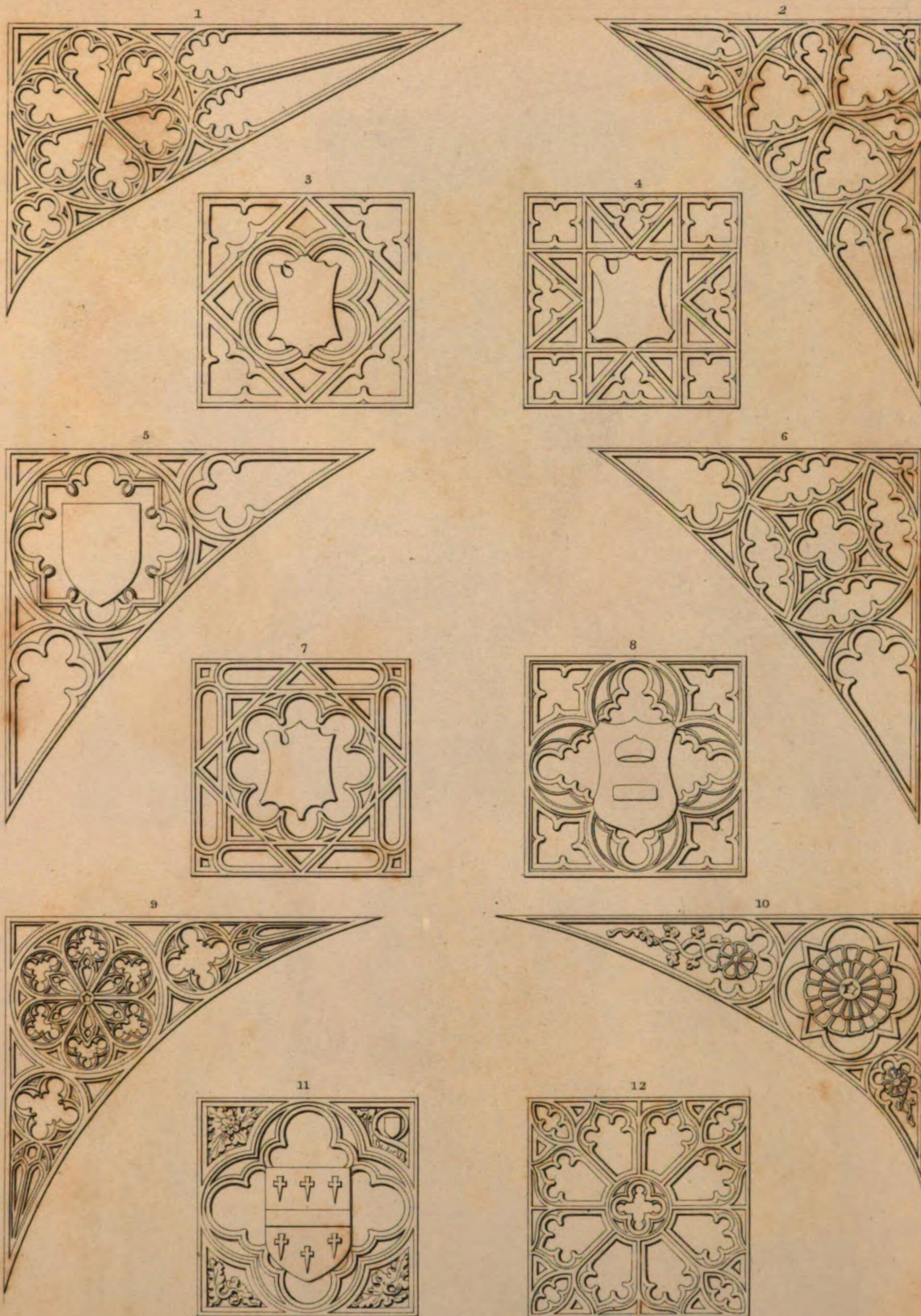
WINDOWS.

1. 2. CANTERBURY CATHEDRAL.
3. EAST DEREHAM CHURCH.

4. WELLINGBOROUGH CHURCH.
5. MERTON COLLEGE CHAPEL, OXFORD.

TO EDWARD HAYCOCK, ESQ. ARCHITECT OF SHREWSBURY. This Plate is inscribed with sentiments of esteem by J. BRITTON.

London. Published April 1. 1831. by Longman & Co. Paternoster Row.



Drawn by G. Cattermole.

Etched by J. Le Keux.

SPANDRELS & PANELS.
vide description.

London, Published Dec. 1. 1822. by Longman & Co. Paternoster Row.

Printed by Cox & Co.



Drawn by G. Cattermole.

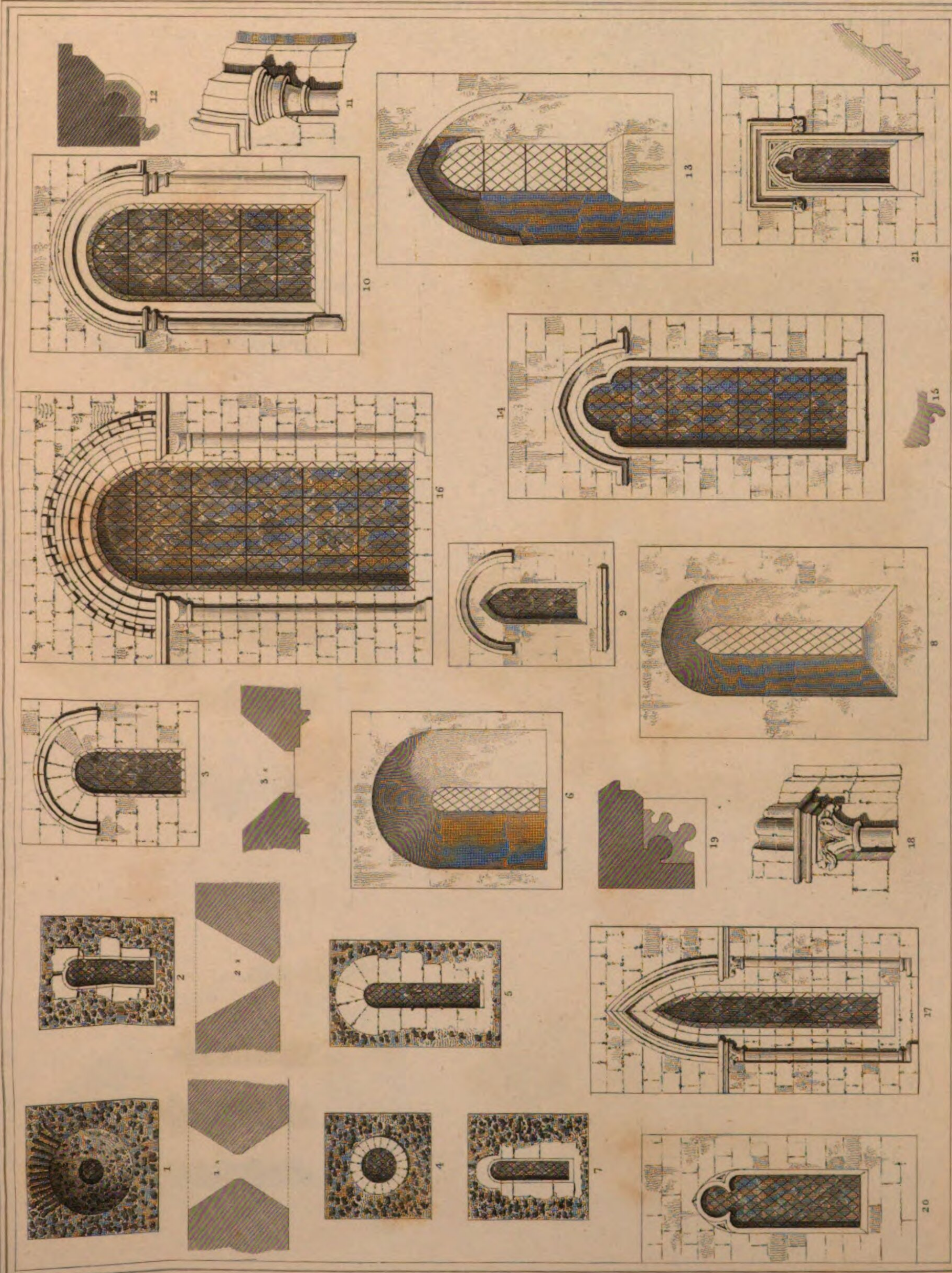
Etch'd by J. Le Keux

SPECIMENS OF EIGHT PISCINAS.

- | | |
|------------------------------|-----------------------------|
| 1. ST CROSS CH. HANTS..... | 5. BARNACK CH. NORTH..... |
| 2. SALISBURY CATHEDRAL..... | 6. DORCHESTER CH. OXON..... |
| 3. TRINITY CH. COVENTRY..... | 7. COBHAM CH. KENT..... |
| 4. ST ALBANS CHURCH..... | 8. NORWICH CATHEDRAL..... |

London, Published May 1. 1821, by Longman & Co. Paternoster Row.

Printed by Cox & Barnet.

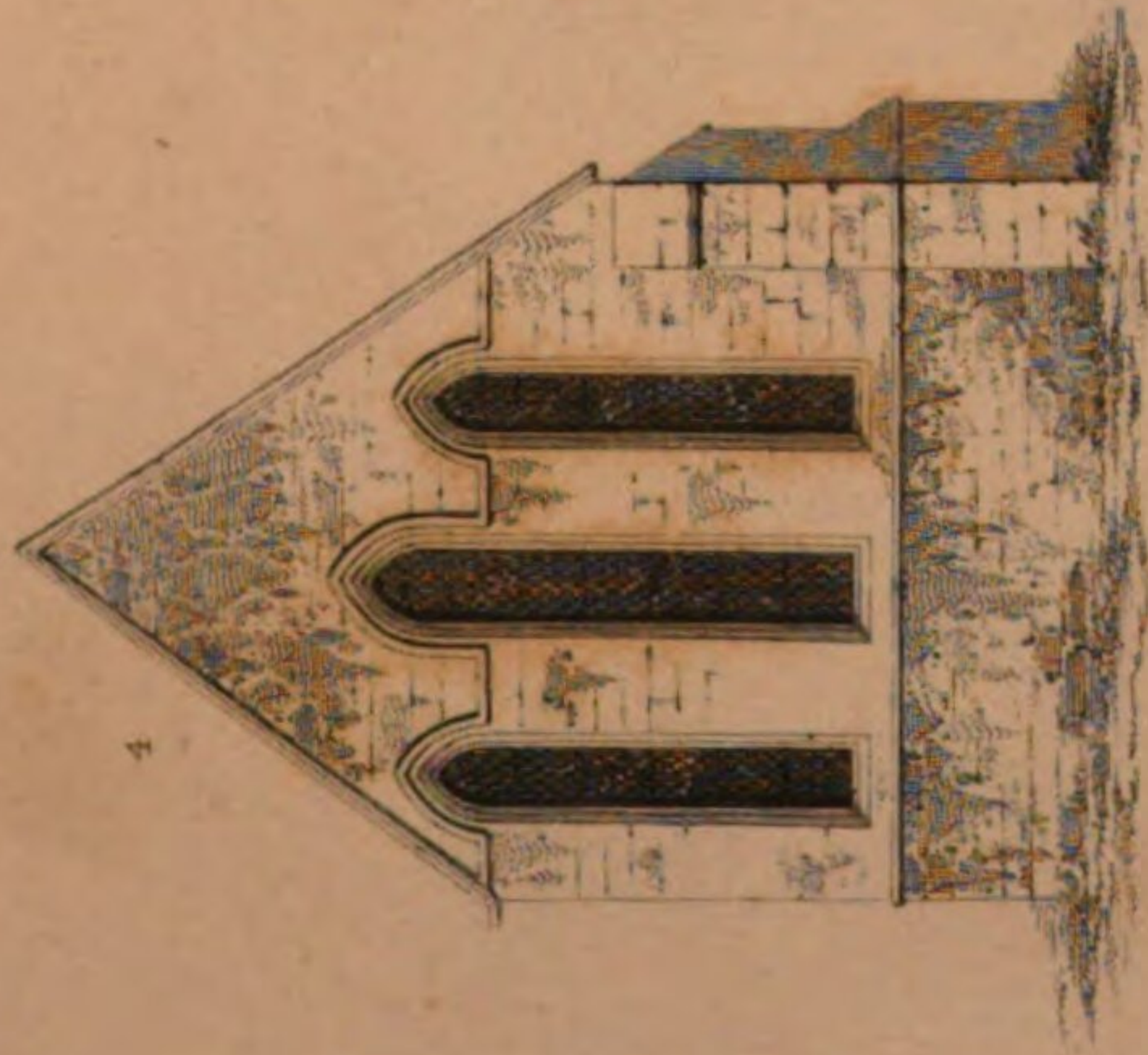


Drawn by J.A. Repton, Esq. F.S.A. &c.

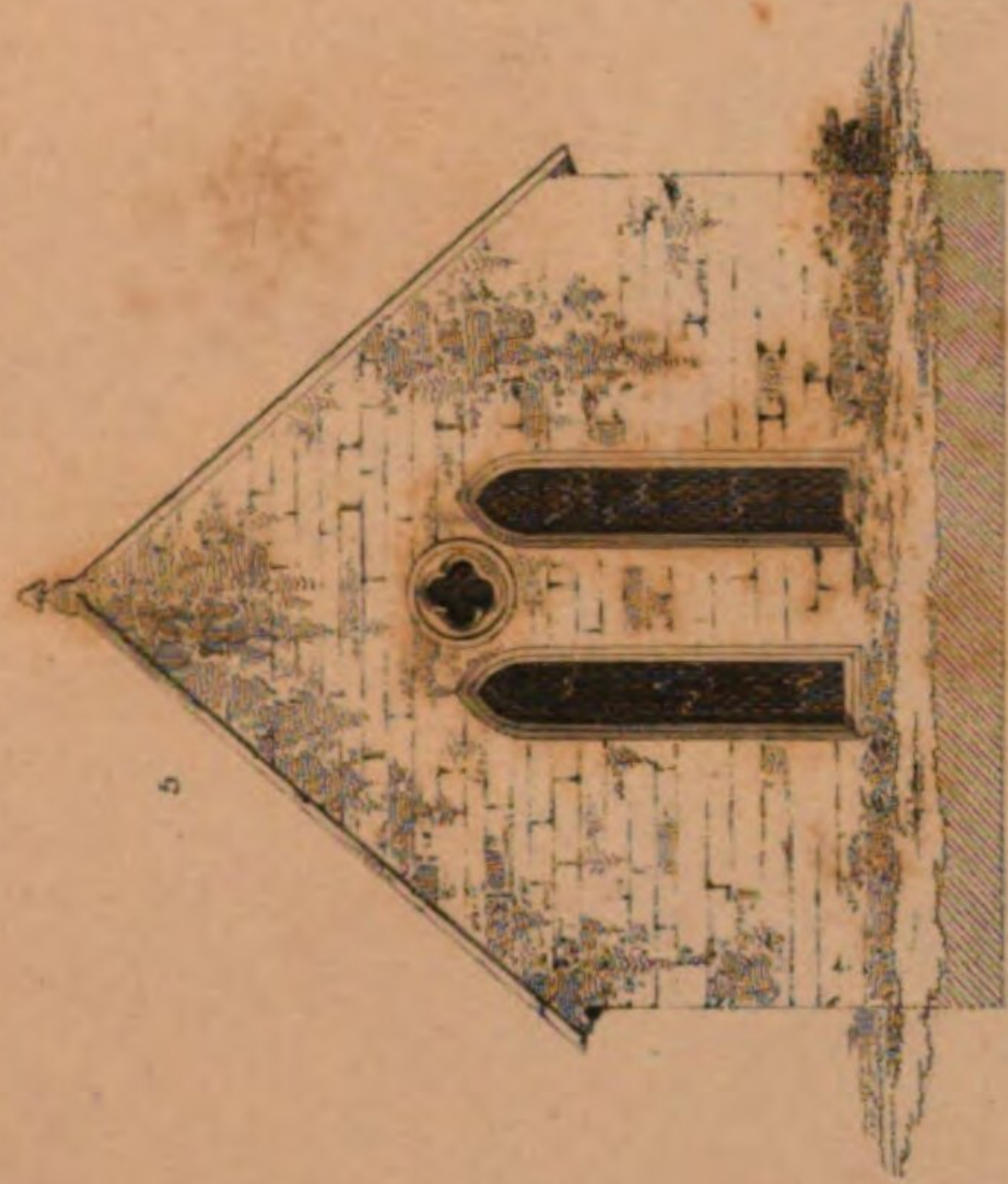
SPECIMENS OF VARIOUS WINDOWS.

London, Published Sep. 1, 1819, by Longman & Co. Paternoster Row.

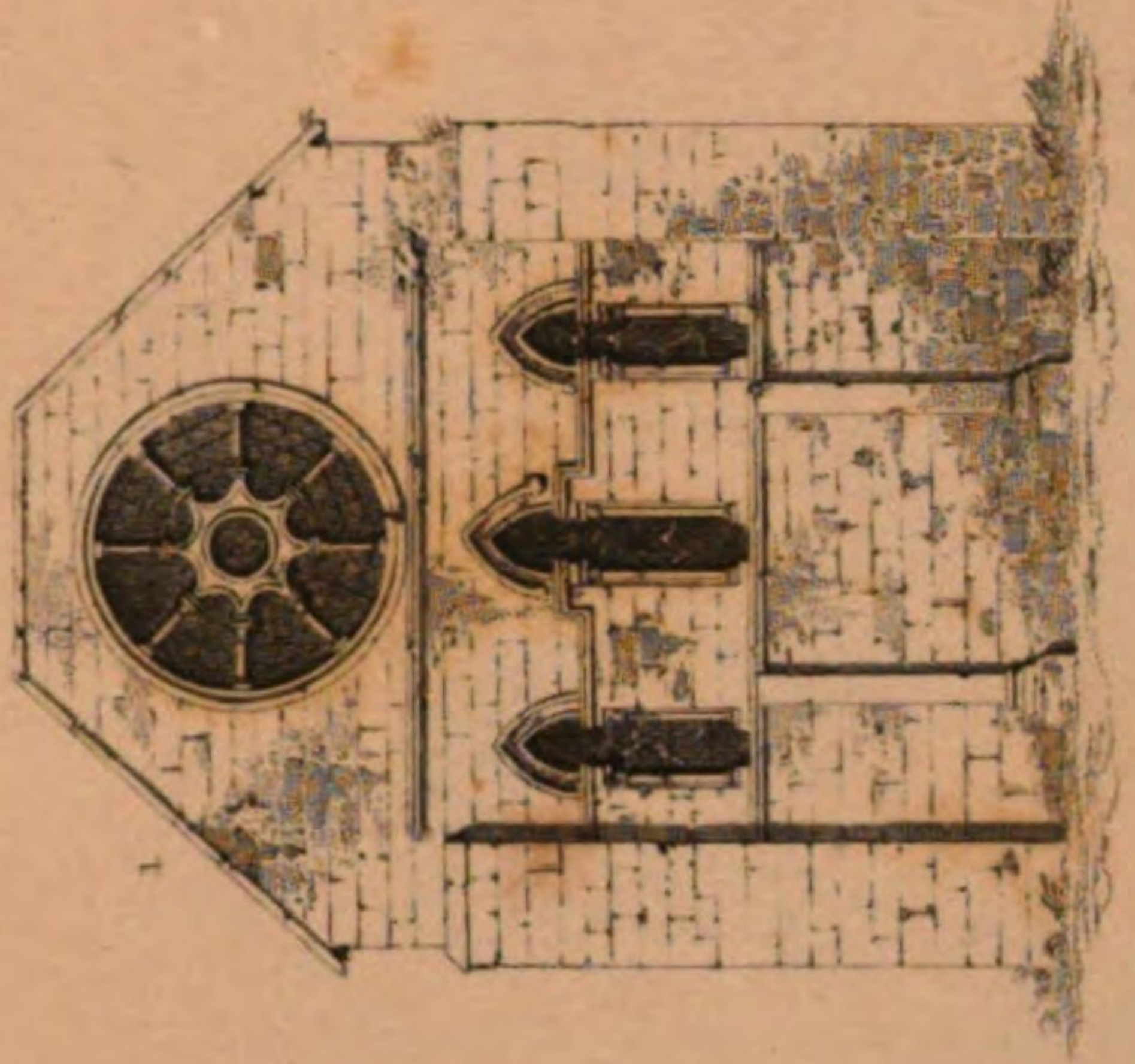
Etched by J.L. Keux.



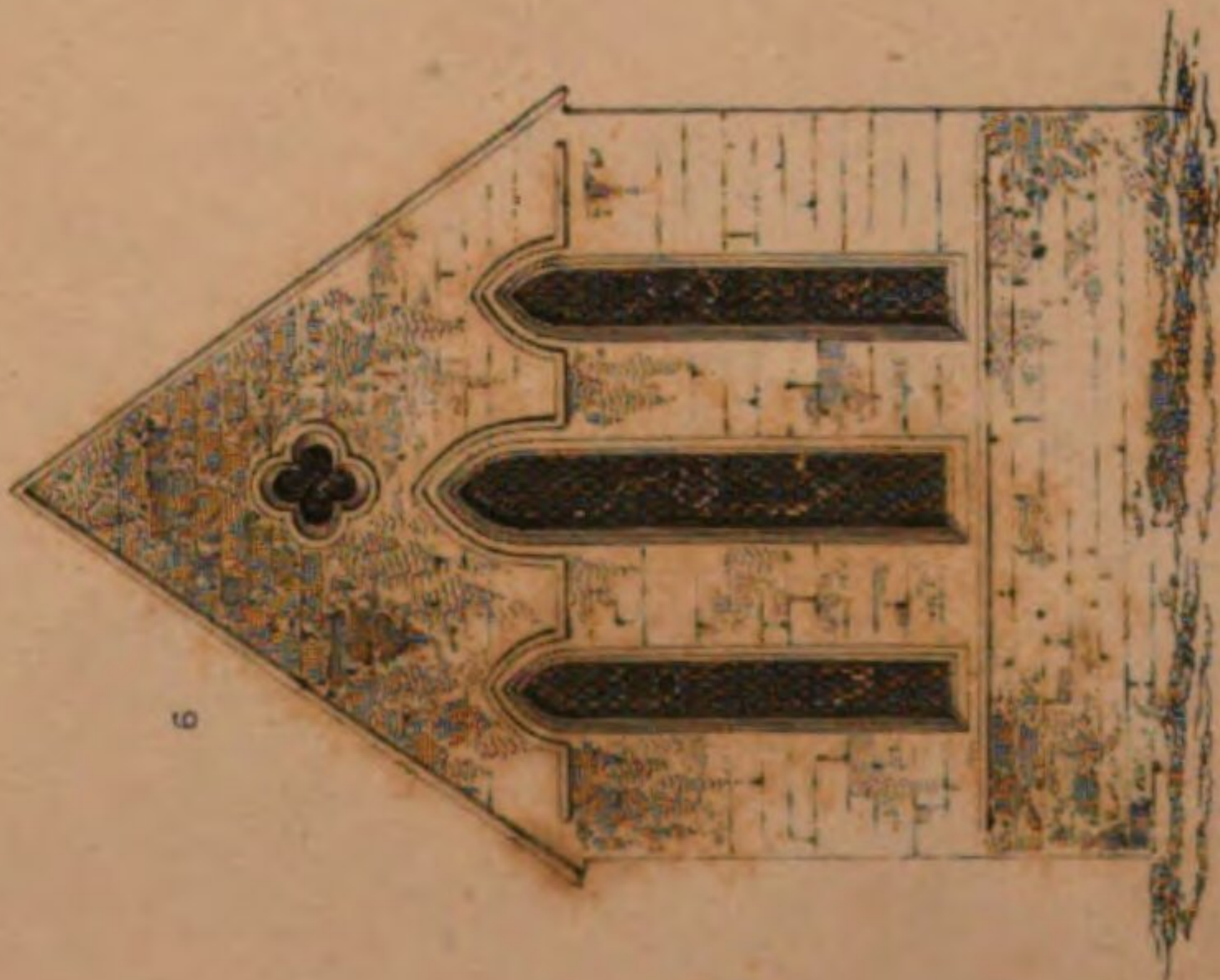
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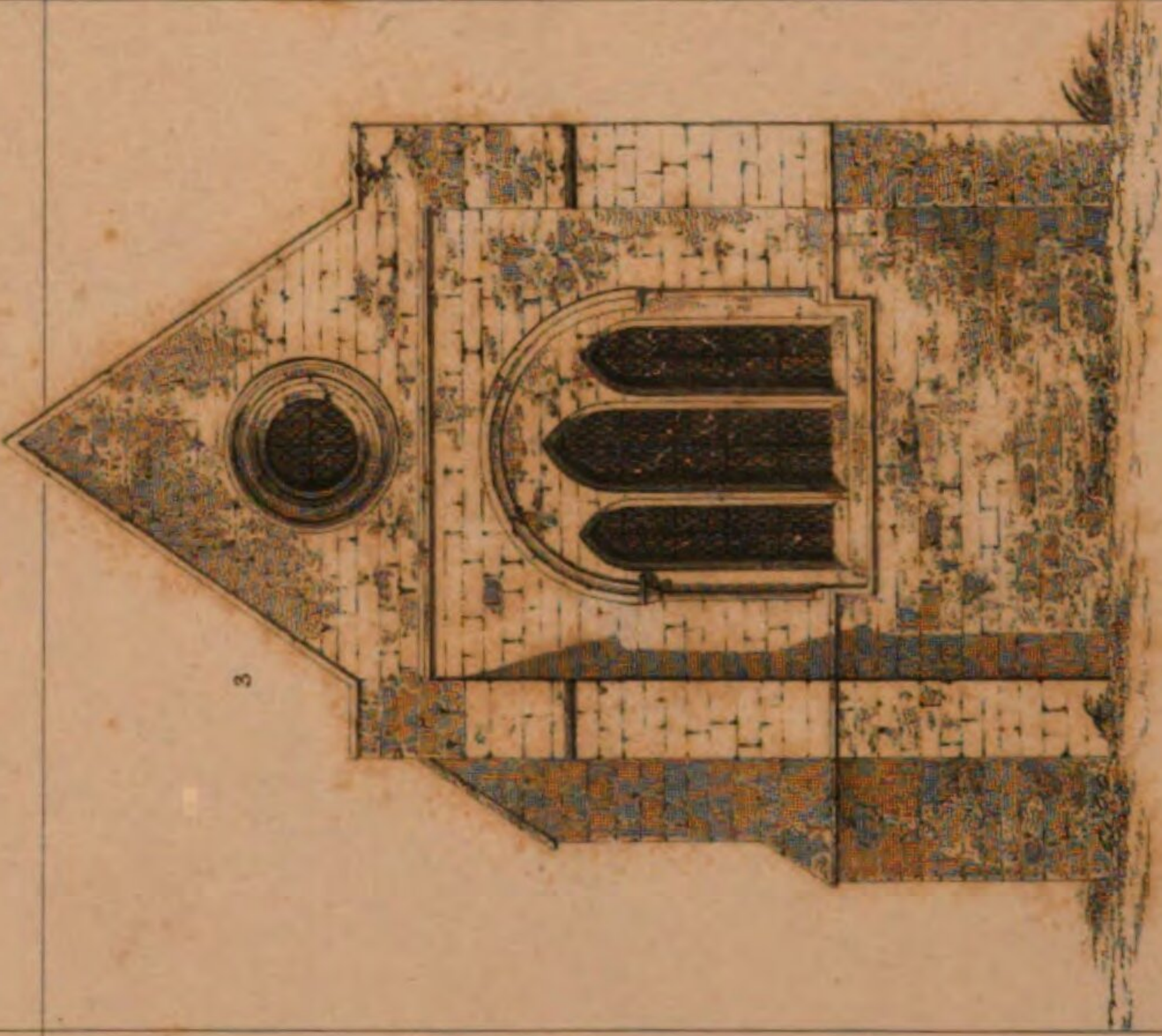
5



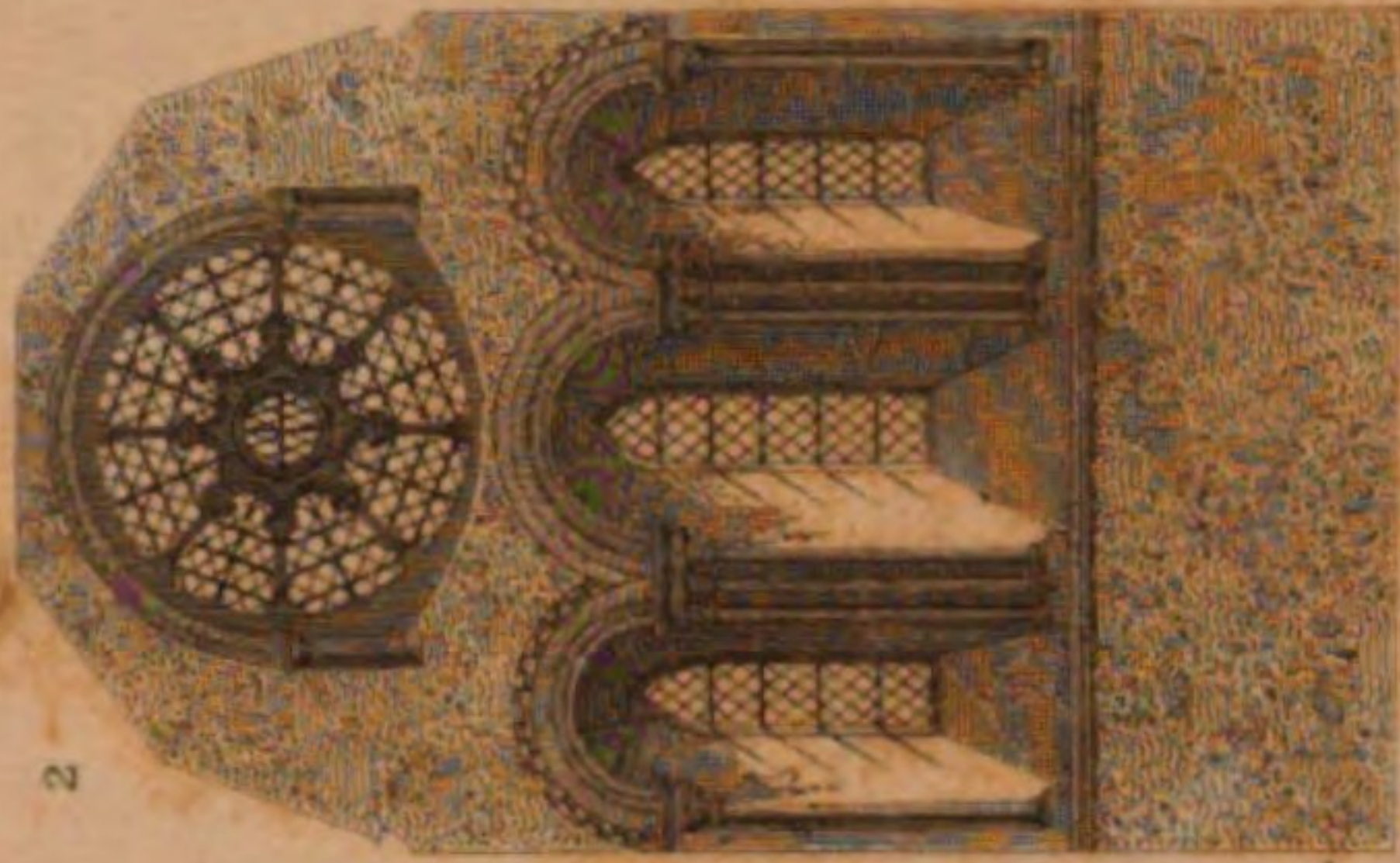
6



6



3



2

Scale to 1/2" = 1 ft.

Scale to 1/2" = 1 ft.

Drawn by F. Mackenzie 24 St. C. by L.A. Roper Esq.
1. ELEVATION OF THE E. END OF CASTLE HEDINGHAM CH. ESSEX.
2. INTERIOR.

3. PART OF CHICHESTER CATHEDRAL.
4. CH. OF ST BARTHOLOMEW SANDWICH.

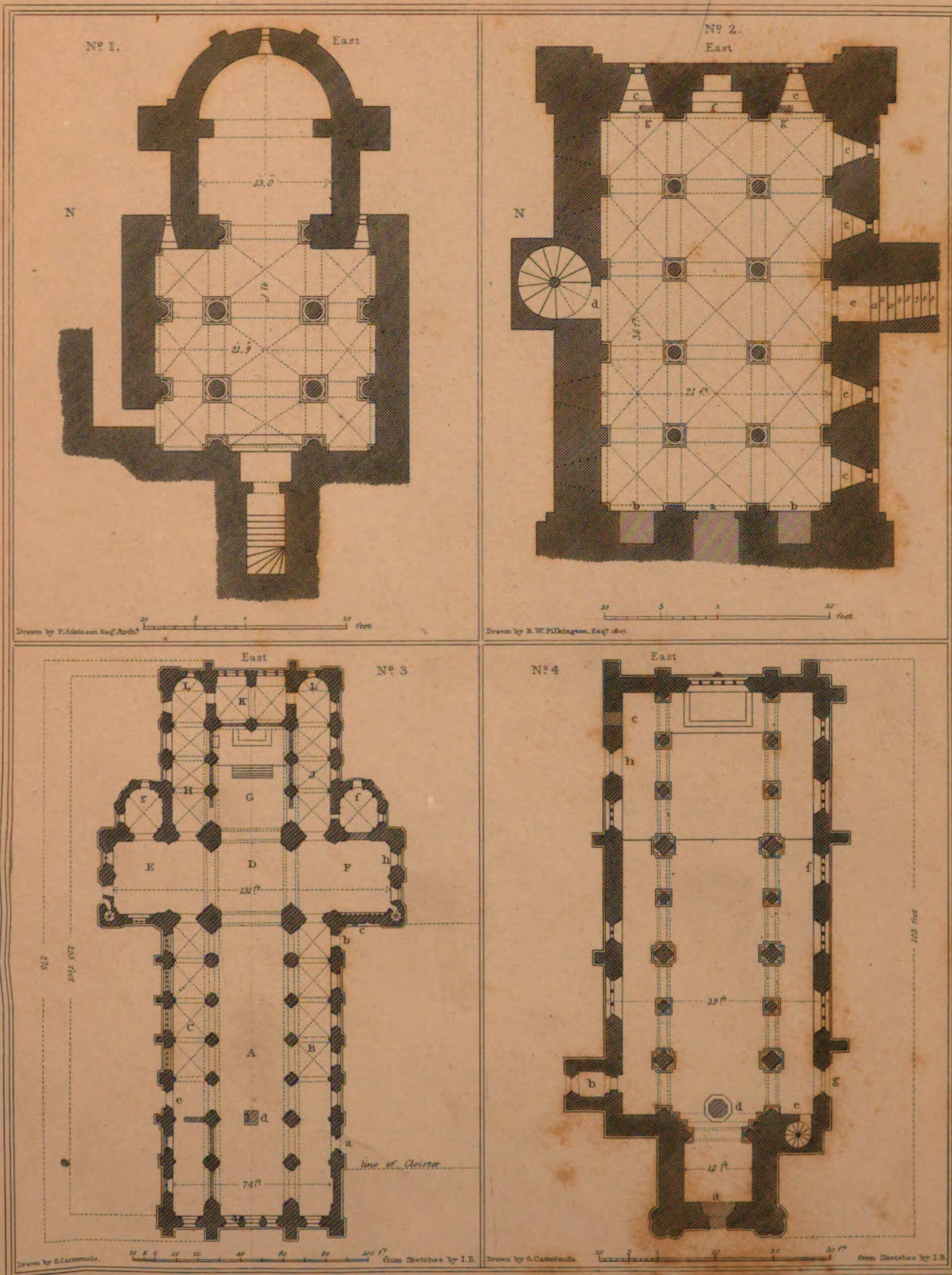
5. CALBURN CH. I OF WIGHT.
6. CH. OF ST AUGUSTINE, CANTERBURY.

SPECIMENS OF WINDOWS & EAST ENDS OF CHURCHES.

TO JOHN GOLDCUTT ESQ ARCHITECT AUTHOR OF ANTIQUITIES OF SICILY &c. This Plate is inscribed by J. BRITTON.

London, Published Jan^y 1. 1820, by Longman & C. Paternoster Row.

Ench. by J. Le Roux.



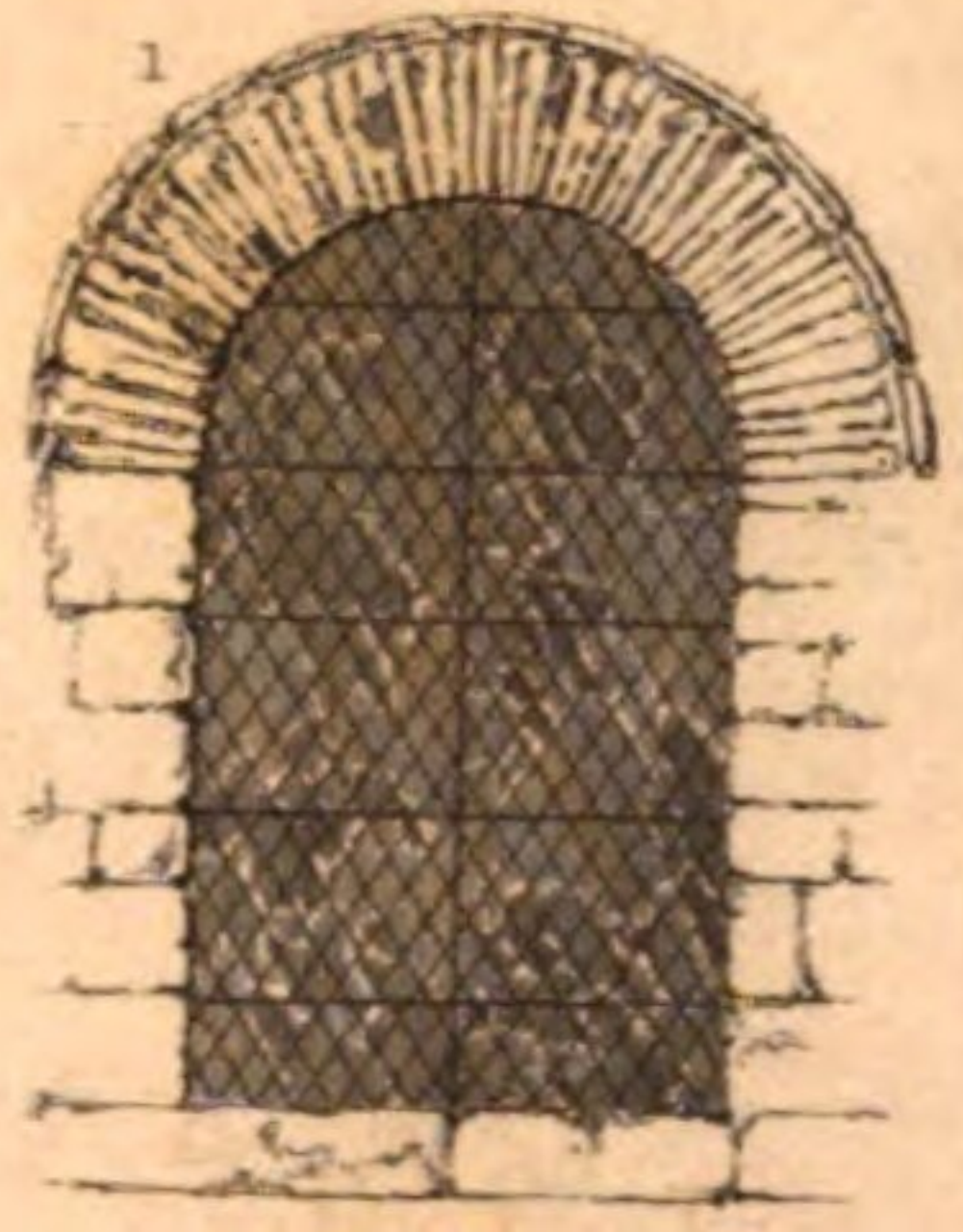
Engraved by G. Gladwin.

GROUND PLANS OF

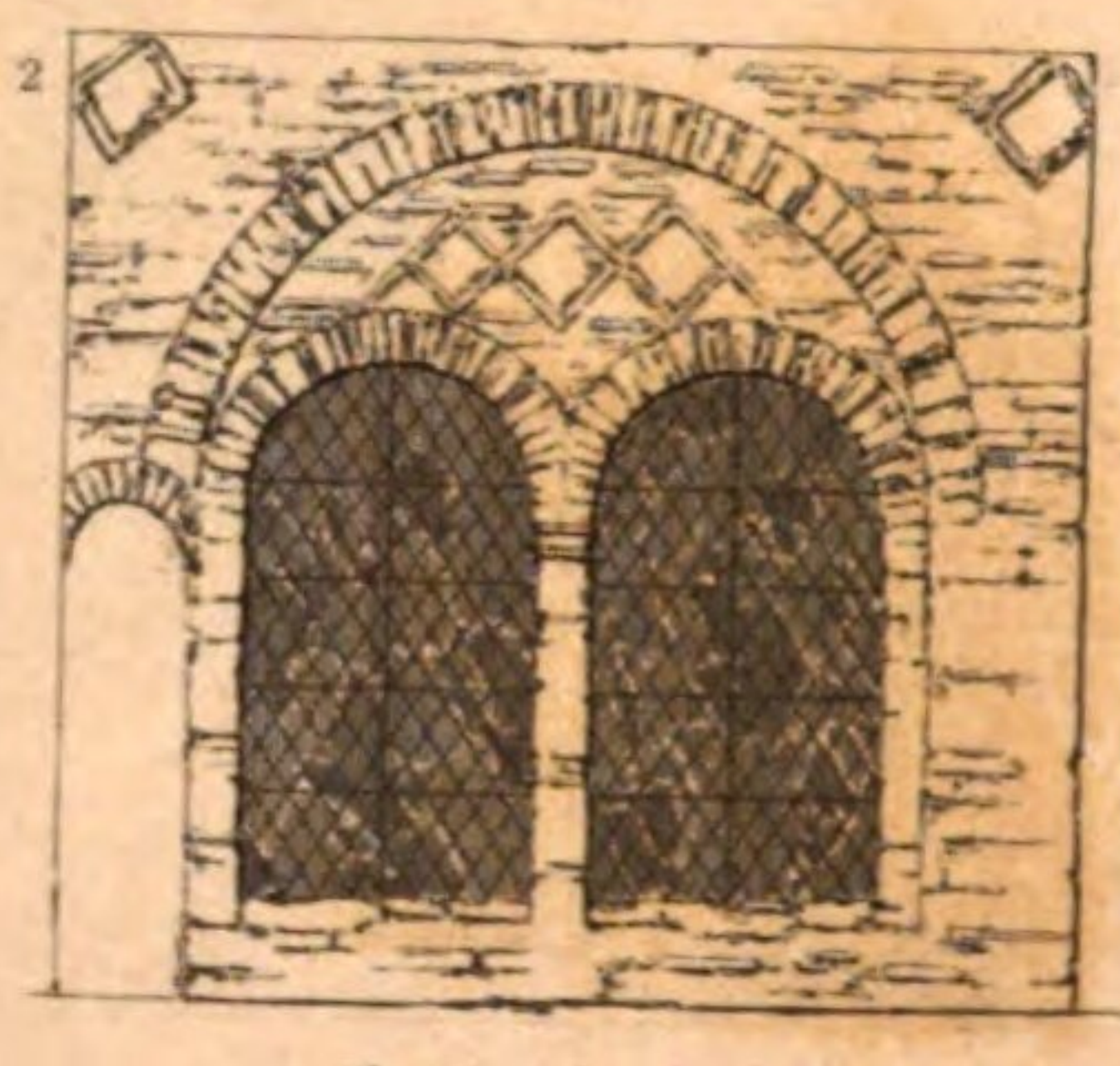
- 1 CRYPT AT LASTINGHAM, YORKSHIRE. 2 CRYPT ST PETERS CHURCH, OXFORD.
- 3 ROMSEY CHURCH, HANTS. 4 ST PETERS CHURCH, NORTHAMPTON.

London, Published June 1. 1819, by Longman & Co. Paternoster Row.

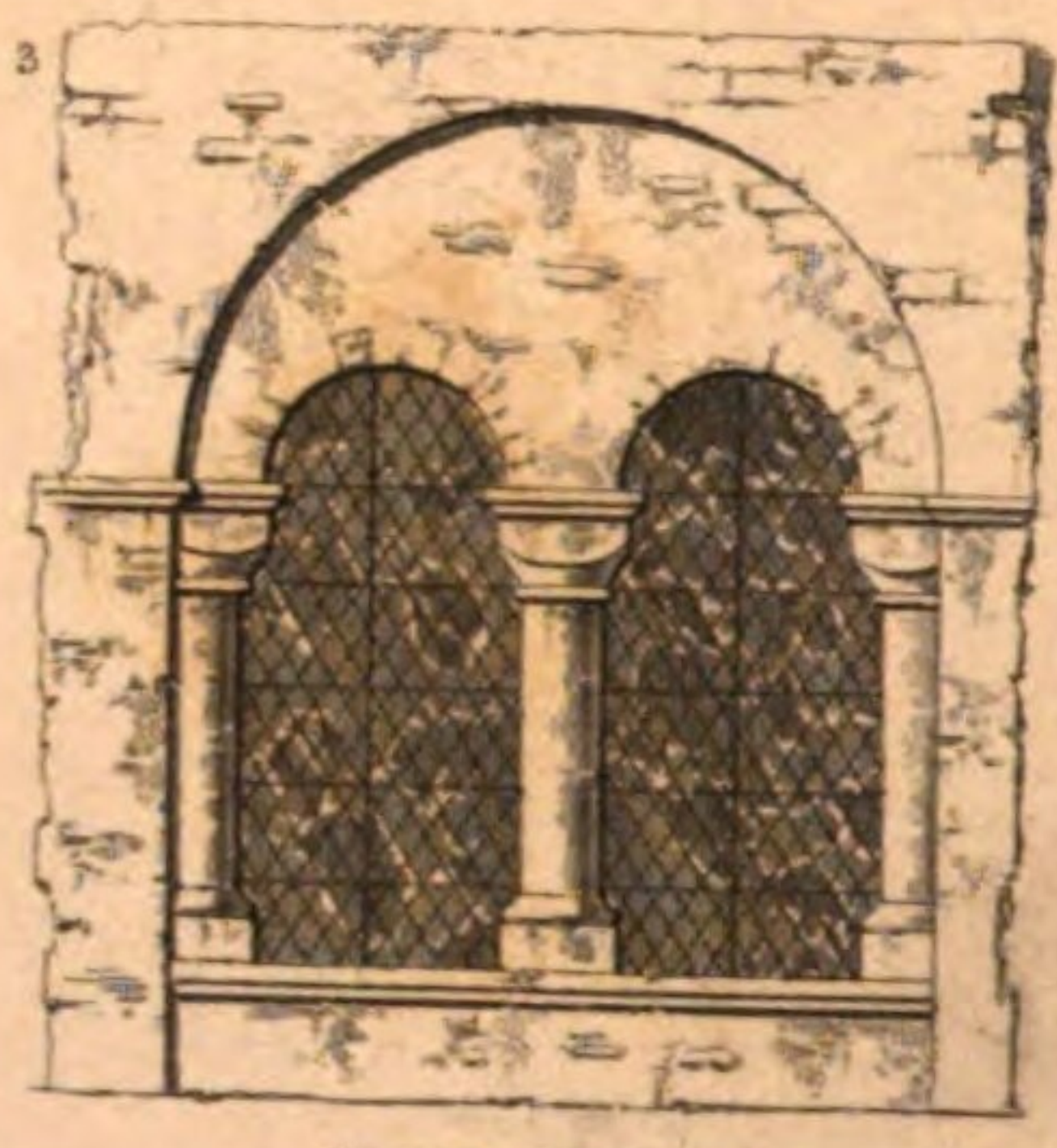
Printed by Cox & Baynes.



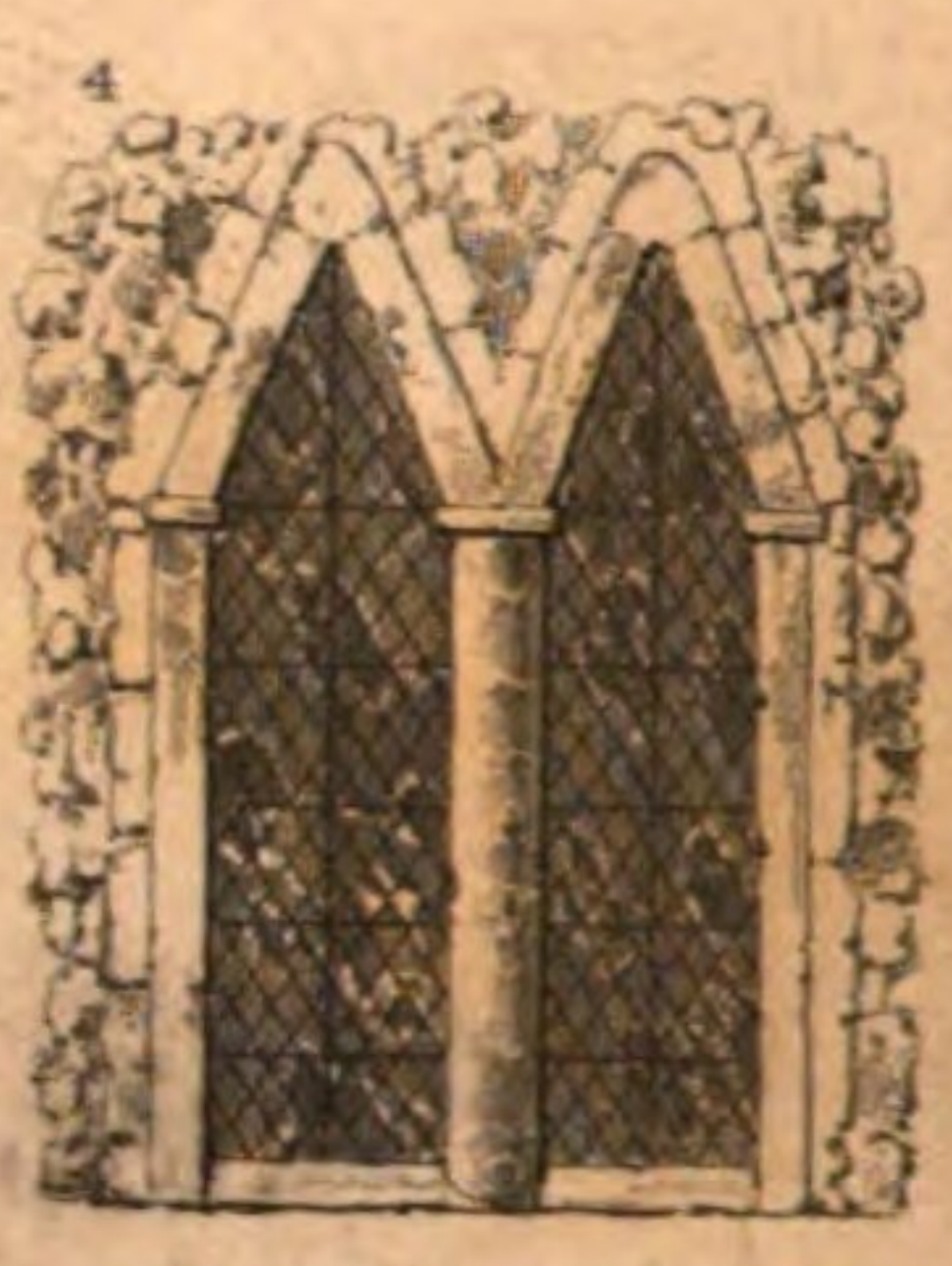
Brixworth Church.



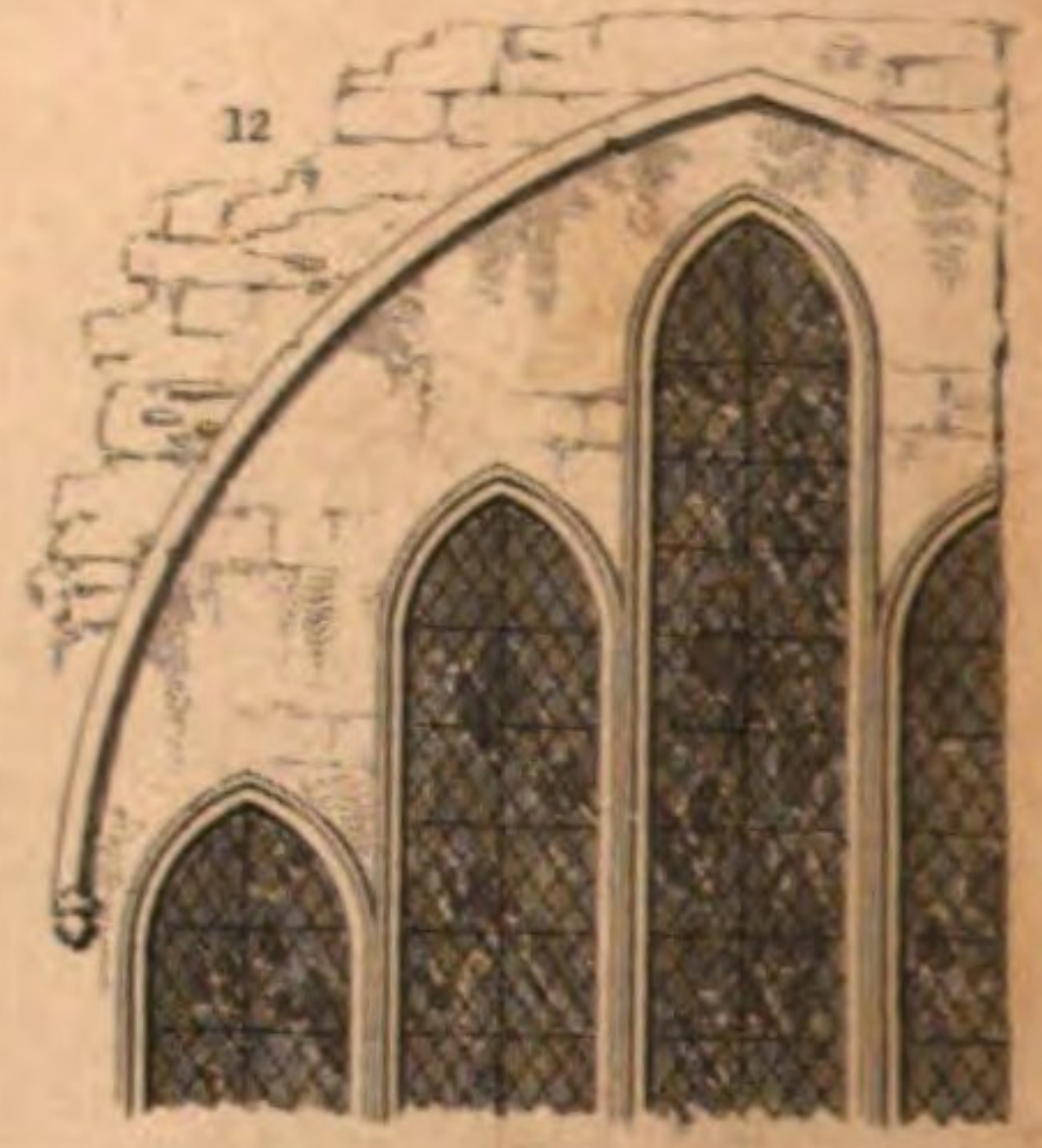
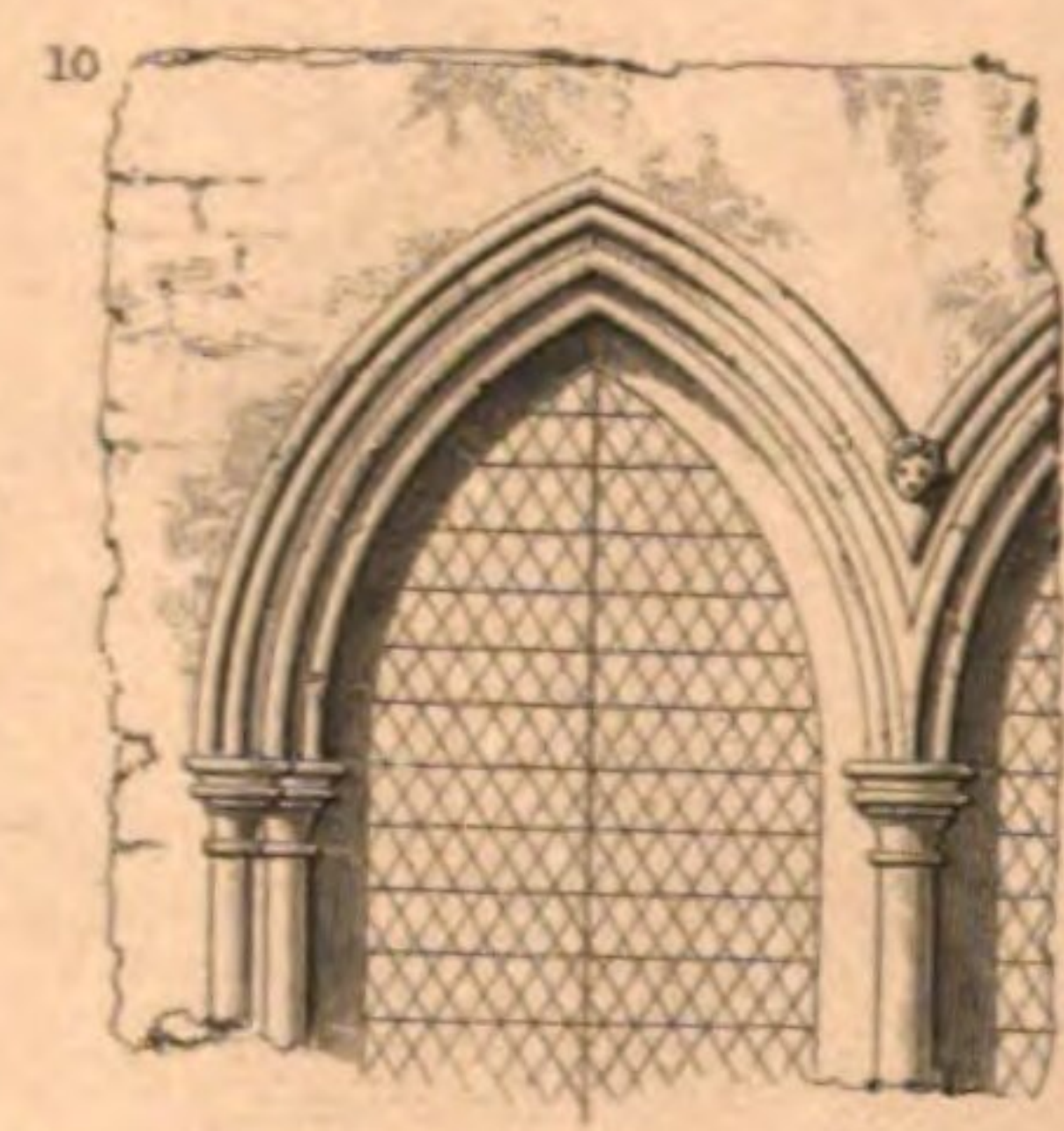
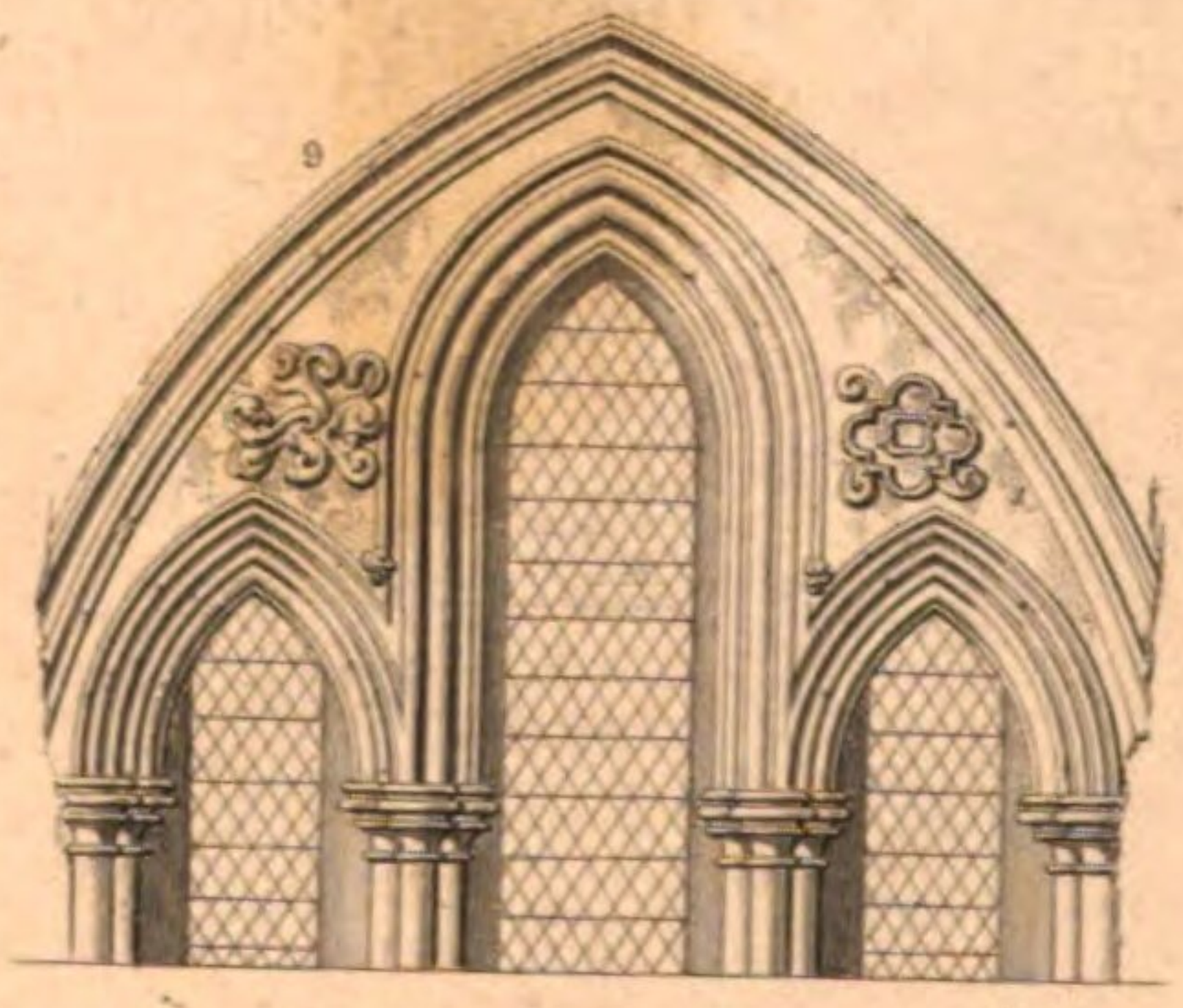
S^t. Alban's Tower.



S^t. Alban's Tower.

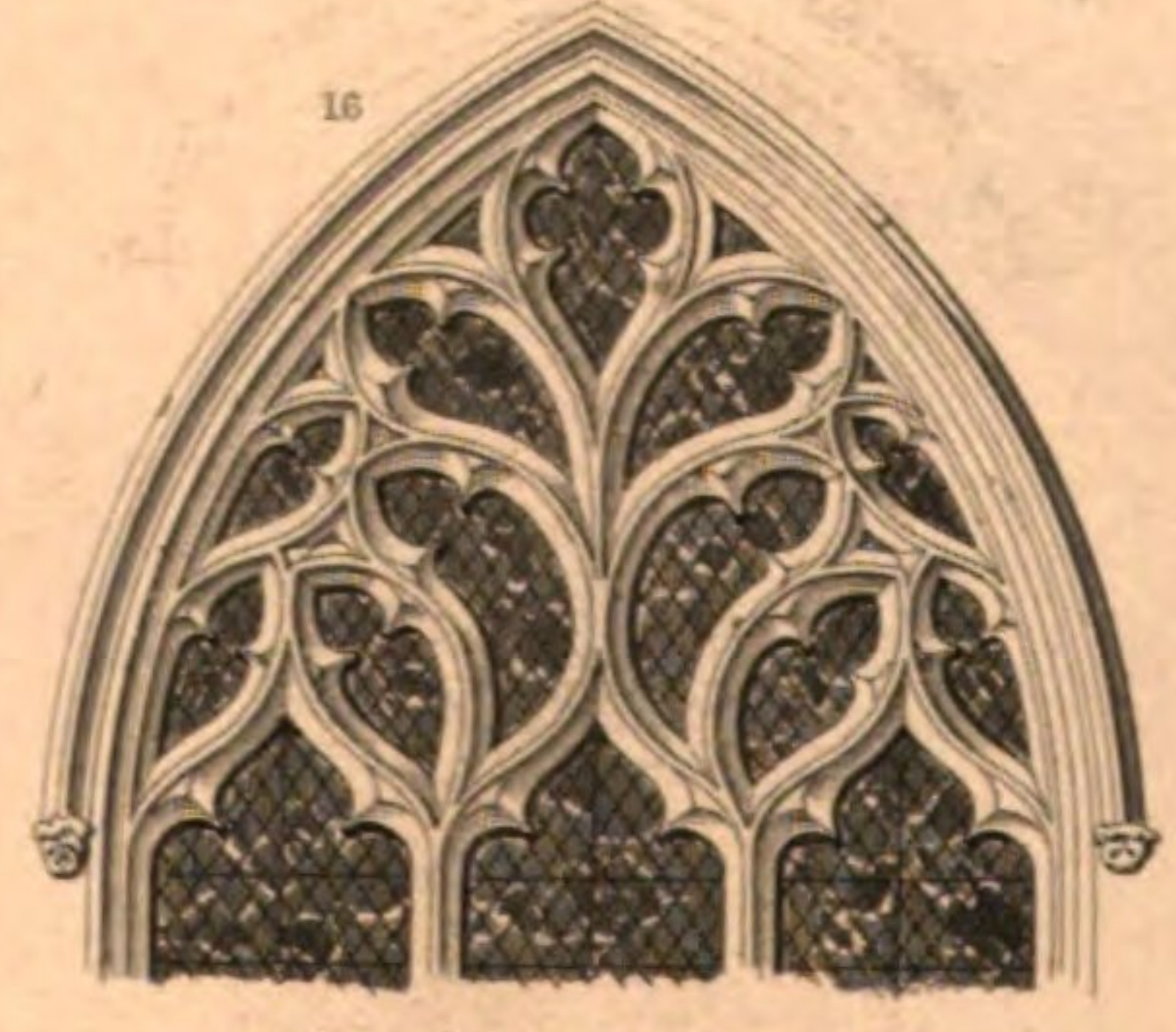


Basingham Church, Norfolk.

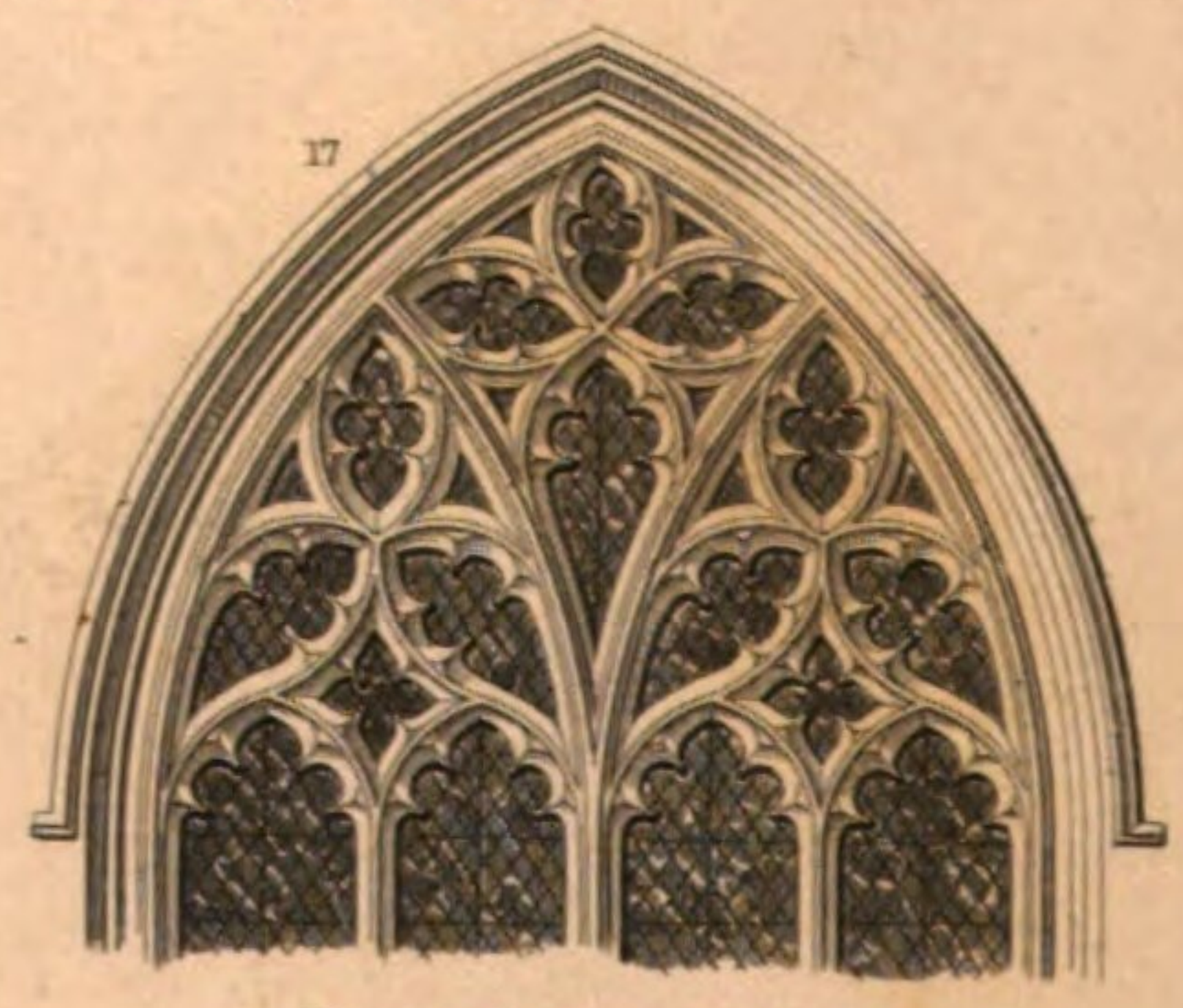


N^o. 9. 10. 11. Salisbury Cathedral.

Oundle Church, North^e.



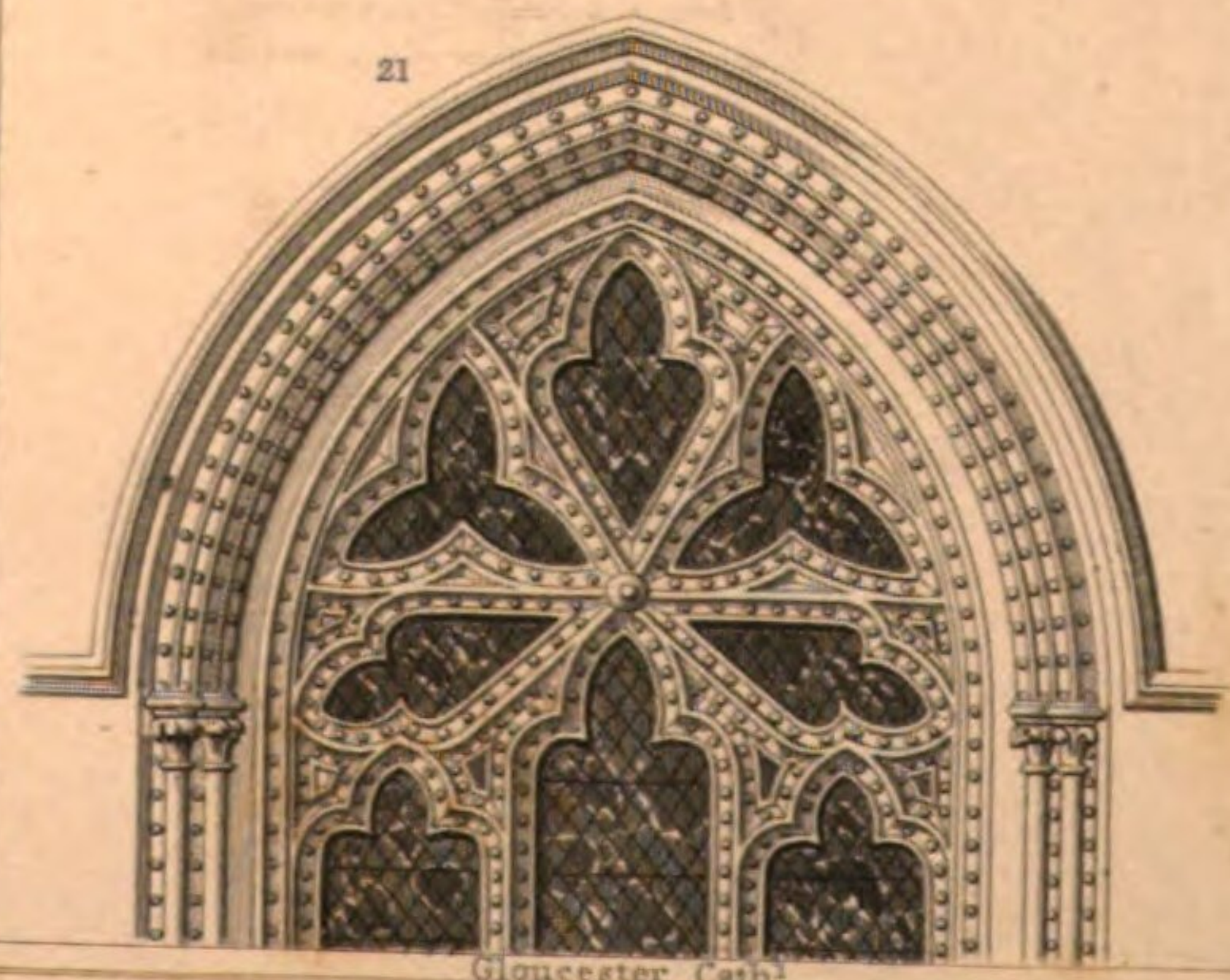
West Haddon Chu: North^e.



Worstead Chur: Norfolk.



Cawston Church, Norfolk.

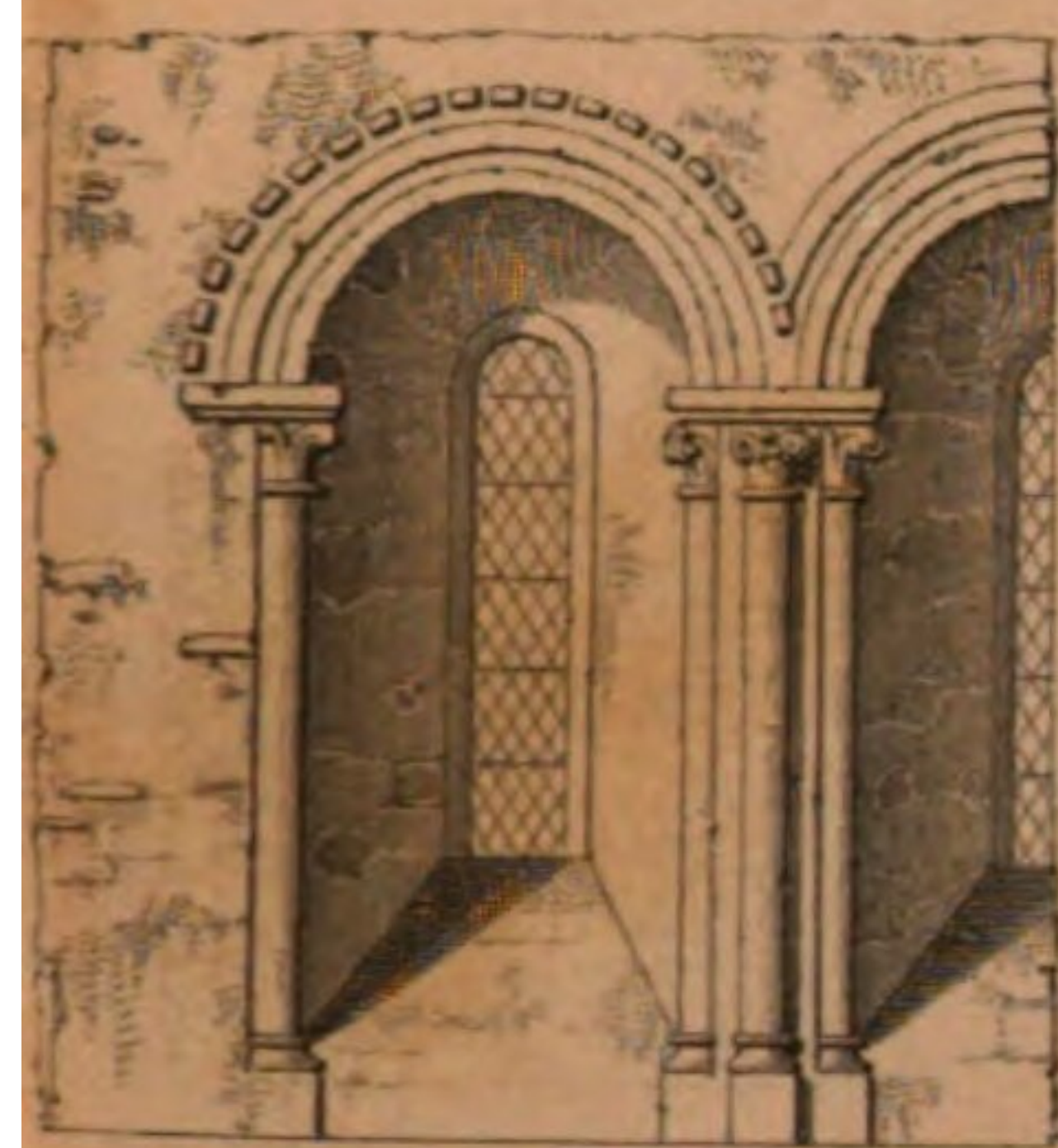


Gloucester Cath.

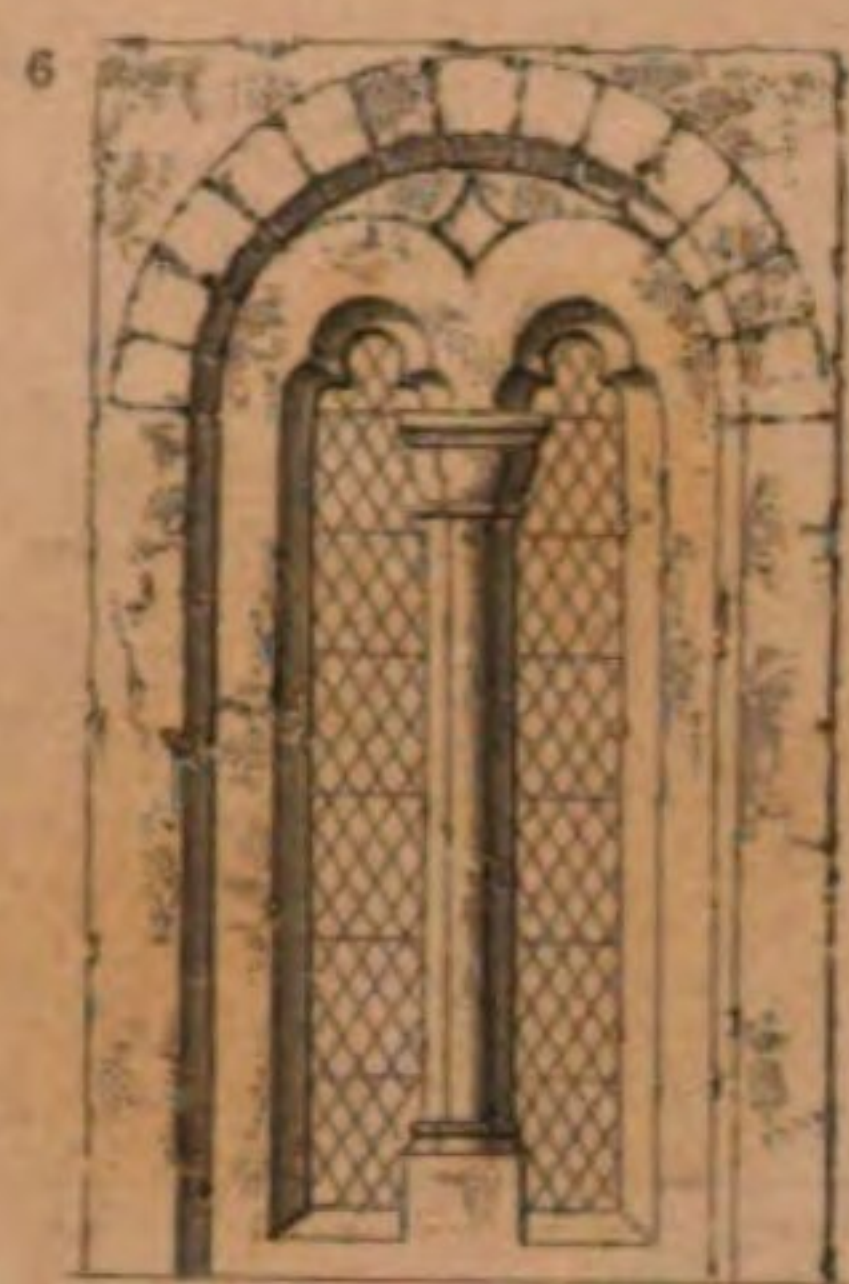


Nave.
Winchester Cath.

Drawn by H. Ansted. Directed by and from authorities in the possession of the Author.



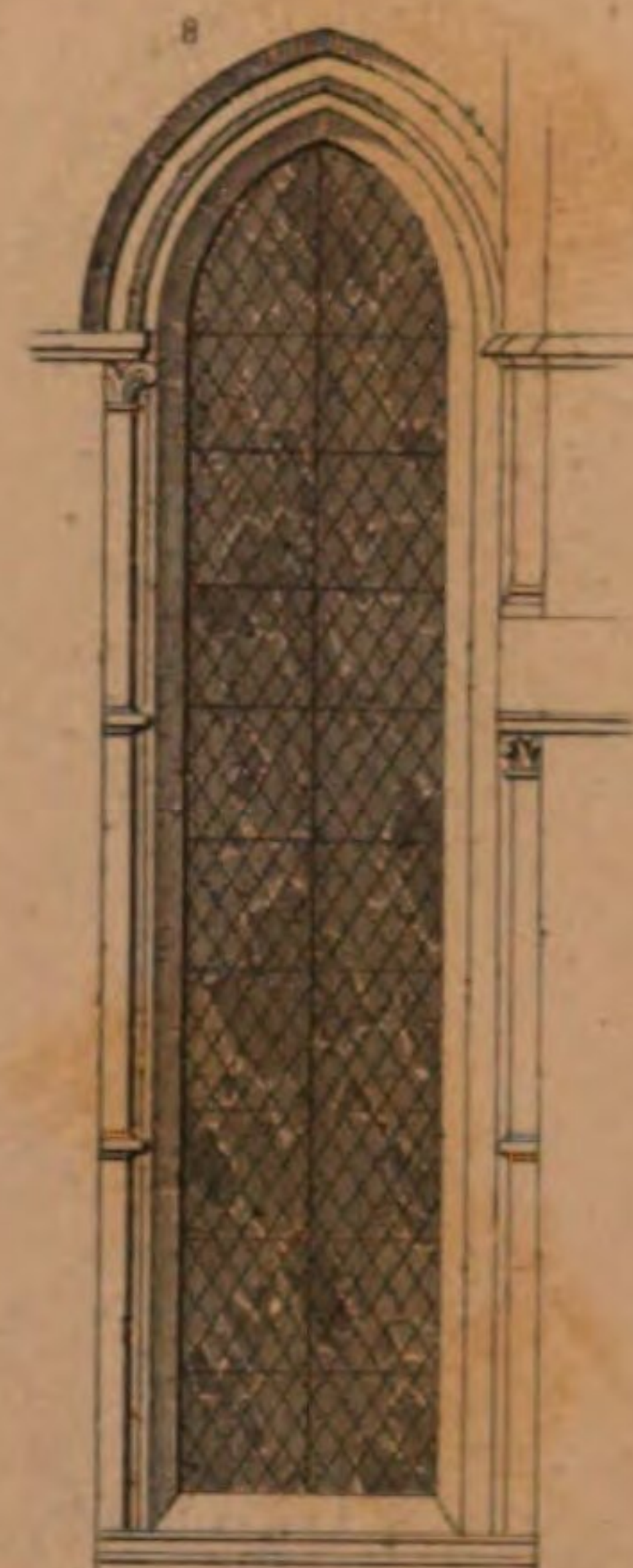
Castle Hedingham Church,
Essex.



Pythagoras's School,
Cambridge.



Barfreston Church,
Kent.



Trinity Chapel,
Canterbury Cath.



Painted Chamber,
Westminster.



Ely Cathedral.



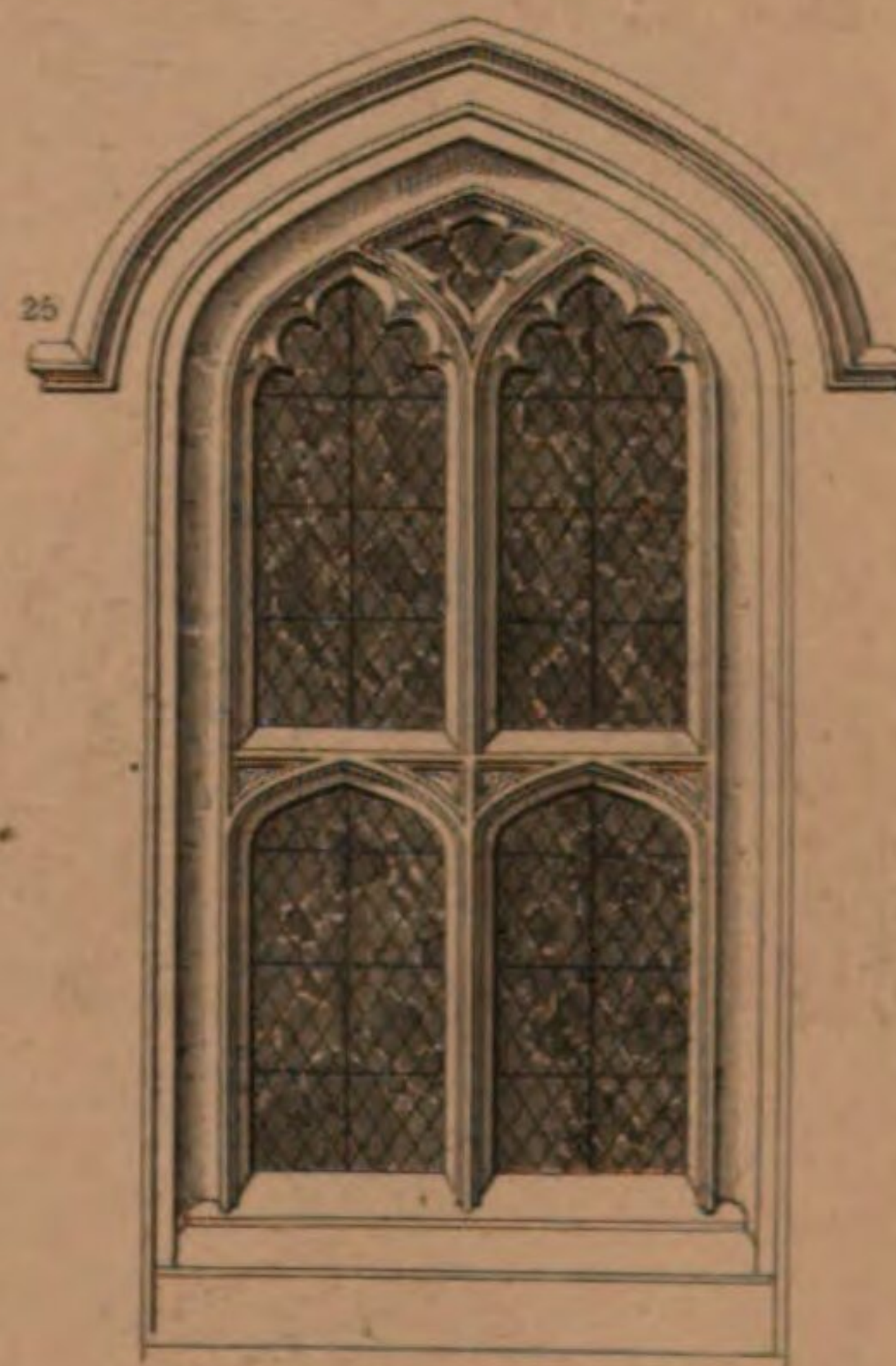
Instead Church.



Redcliffe Church, Bristol.



Ellesmere Church, Salop.



Kings College, Cambridge.



Kings College Chapel.



Aylsham Church, Norfolk.



Norwich.

SERIES OF WINDOWS.

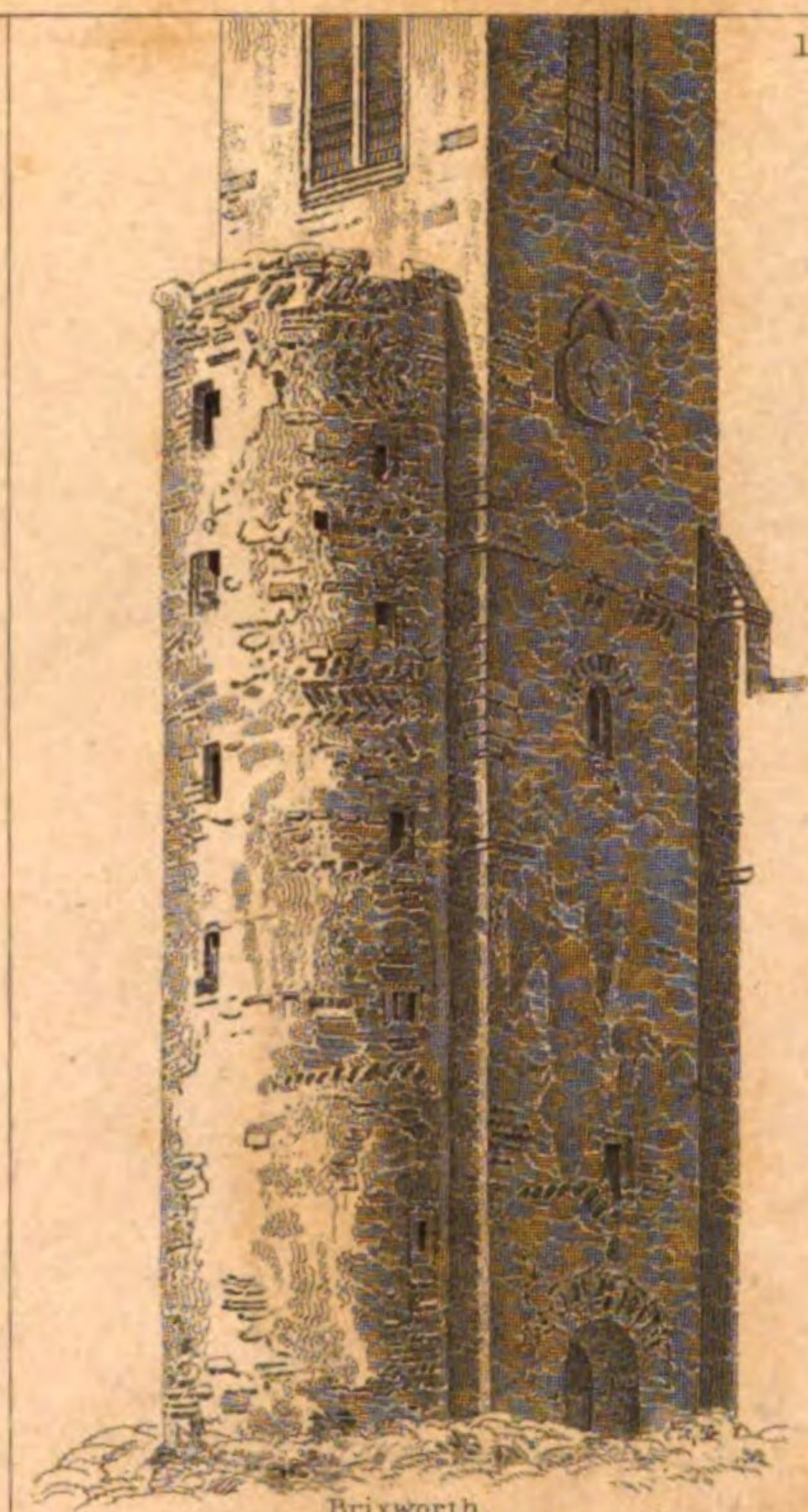
A zealous lover of Antiquarian literature, this plate is inscribed by

J. BRITTON.

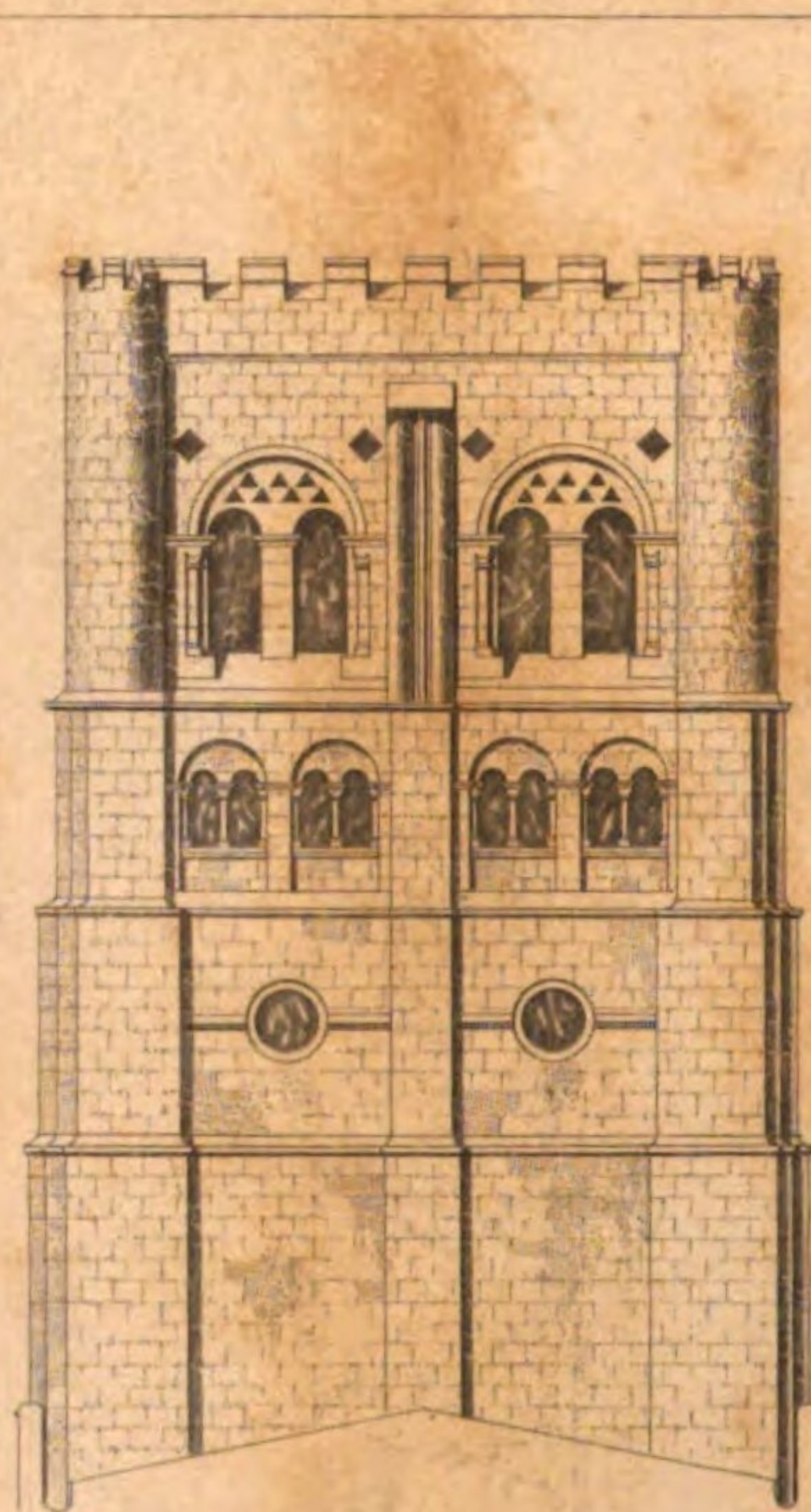
Longman & Co. Paternoster Row.

Engraved by J. Le Keux.

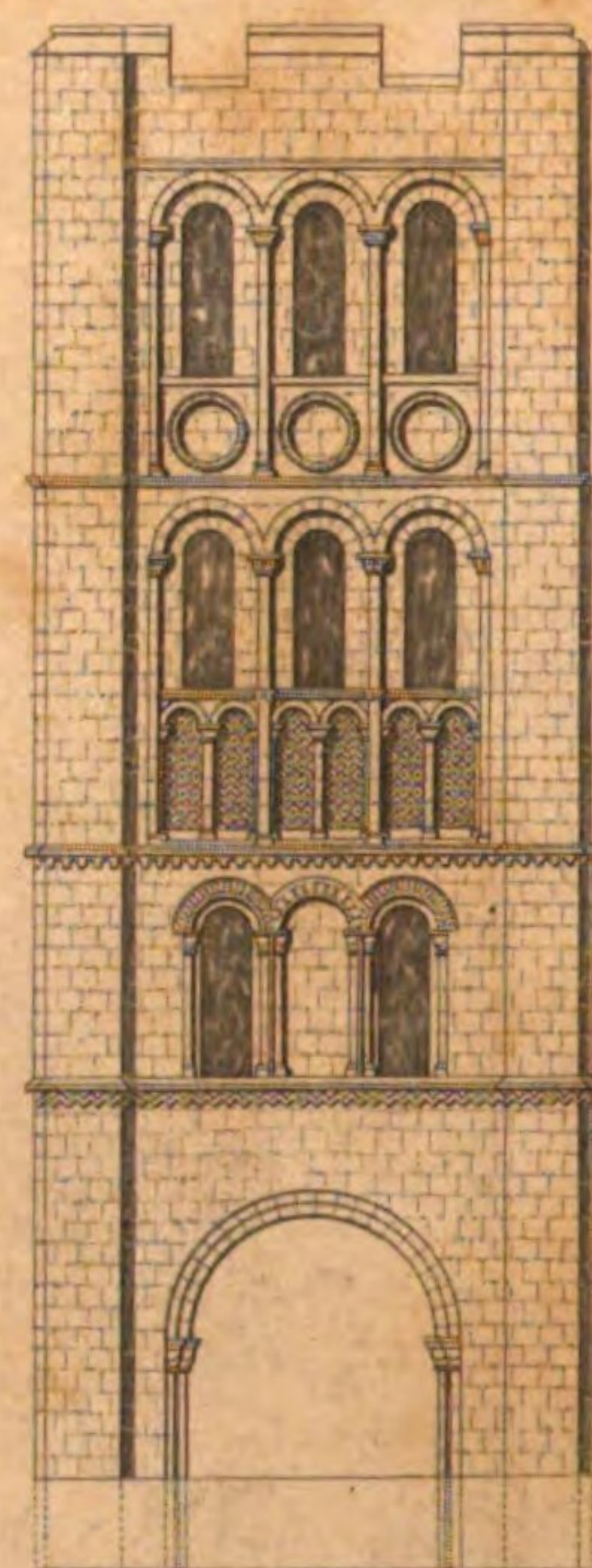
Barnett Printer



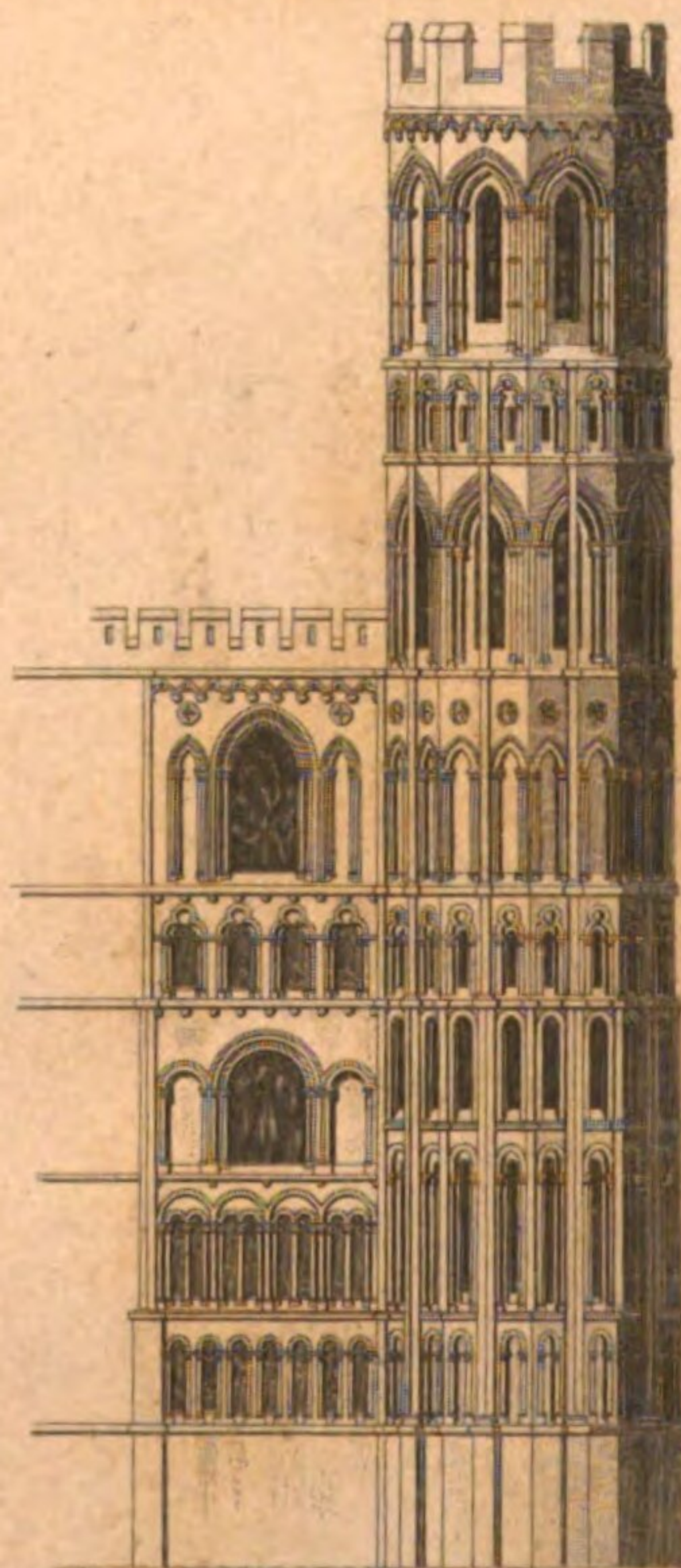
Brixworth.



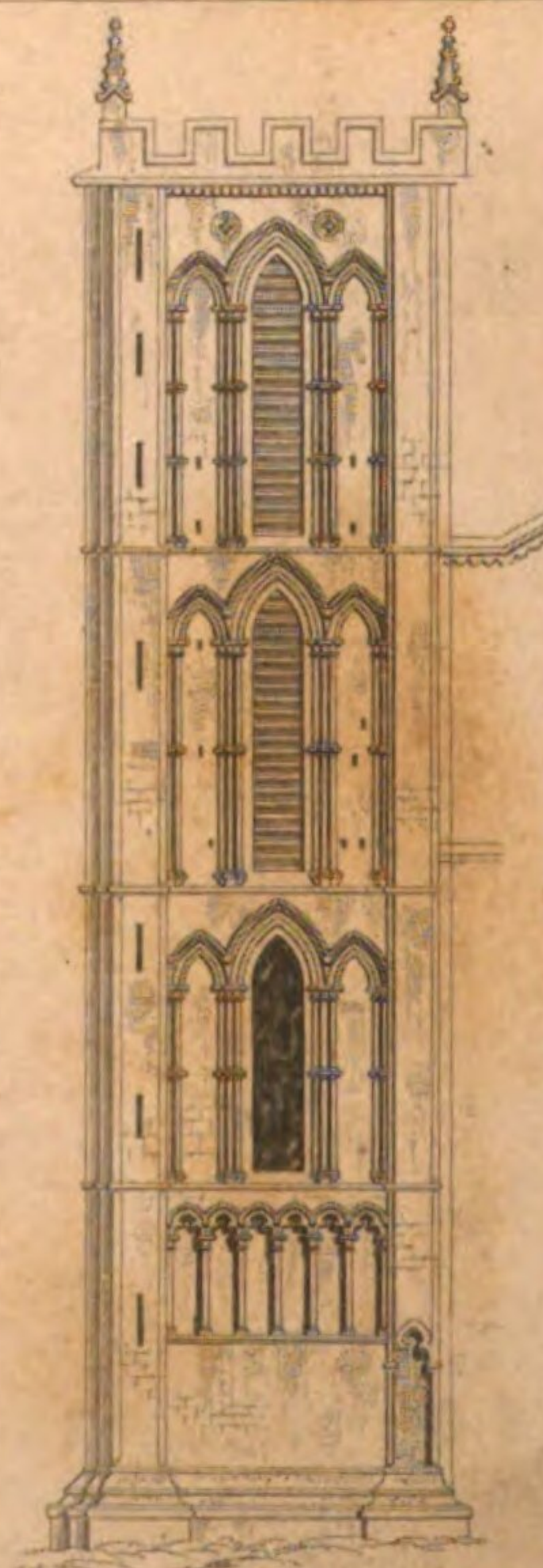
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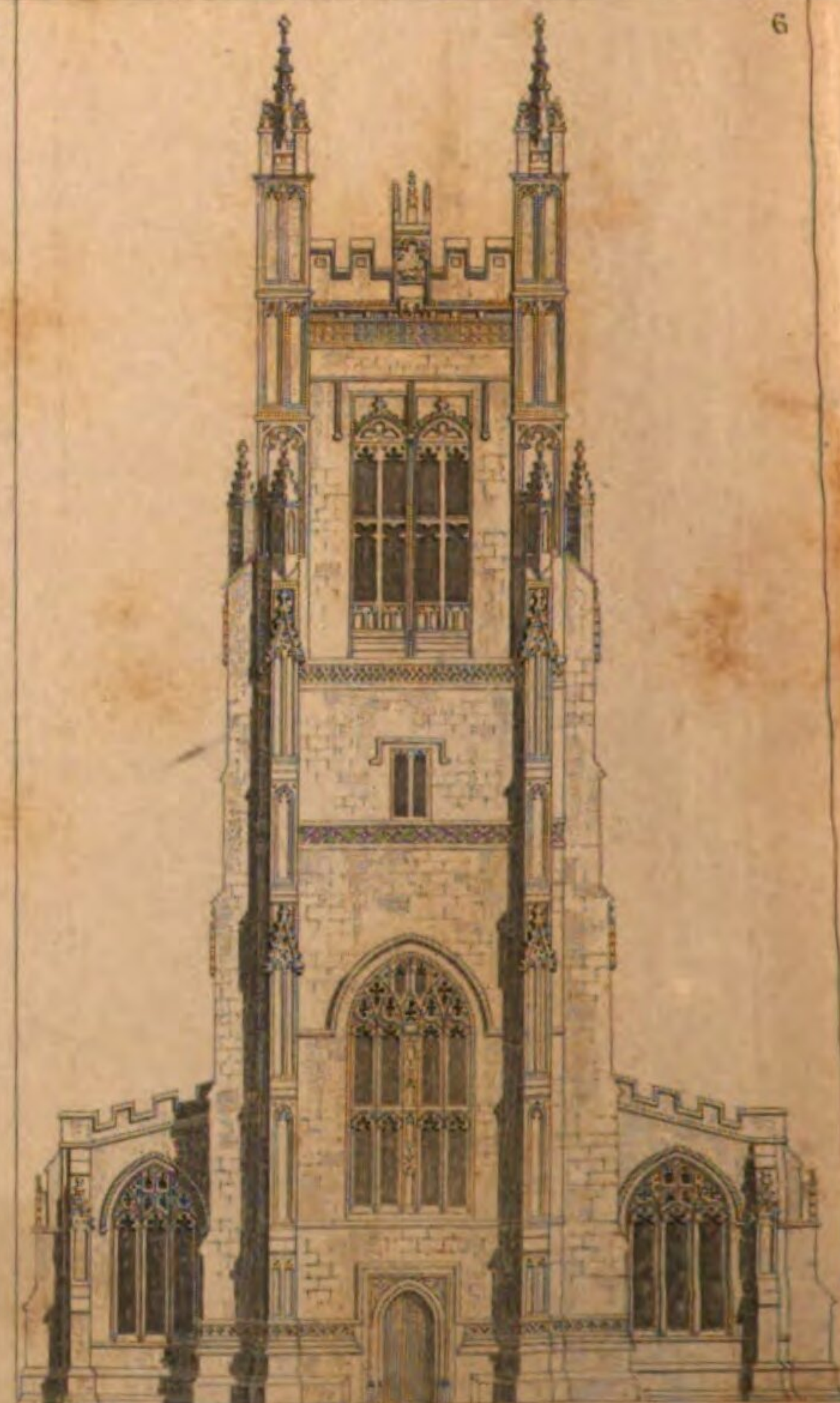
Bury St. Edmunds.



Ely Cathedral.



Ripon Minster.



St. Neots.

Drawn by W. H. Bartlett. Directed by & from the authorities of J. B.

CHRONOLOGICAL SERIES

TO GEORGE REPTON, ESQ. ARCHITECT, this plate is

Published July 1, 1826.



Welford.



Stamford St. Mary's.



Salisbury.



Bloxham, Oxon.



Louth, Lincolnshire.



Newcastle upon Tyne.

Engraved by B. Bosley.

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Appendix

TO

BRITTON'S CHRONOLOGICAL ARCHITECTURE.

No. I.

ALPHABETICAL LIST OF

ARCHITECTS AND FOUNDERS OF BUILDINGS

IN GREAT BRITAIN, DURING THE MIDDLE AGES;—THE TIMES THEY RESPECTIVELY LIVED:—
THE EDIFICES THEY DESIGNED OR ERECTED:—AND REFERENCES TO AUTHORITIES.

Although the labour and care bestowed on the ensuing List have been very great, it is feared that the diligent Architectural Antiquary may detect some errors, and complain of omissions.

- ÆLFRIC**, Bishop of Crediton, died at the close of the tenth century. Built part of *Malmesbury Abbey Church*, Wiltshire, in the reign of Edgar:—Gulielm. Malmesbur. de Gestis Regum Angliæ. Anglia Sacra, vol. ii. p. 33. Moffatt's History, &c. of Malmesbury, p. 217.
- ALBERT**, Archbishop of York, lived in the eighth century. Completed the building of *York Cathedral*, which had been begun by his predecessor, Egbert, and was destroyed by fire in 1069.—Archæologia, vol. iv. p. 59. Cathedral Antiquities—York, p. 28.
- ALCOCKE** (John), Bishop of Ely, died 1500. Built a *Sepulchral Chapel* in Ely Cathedral; an *Episcopal Palace* at Downham, in Cambridgeshire; and is supposed by Mr. Dallaway to have designed *St. Mary's*, or the *University Church*, Cambridge, built between 1478 and 1519, except the tower.—See WARREN (John).—Lysons's Magna Britannia, Cambridgeshire, p. 178. Bentham's History of Ely, 2nd edit. p. 181. Dallaway's Observations on English Architecture, p. 193.
- ALDRED**, Bishop of Worcester, died 1069. Built the nave of the *Conventual Church* at Gloucester, now the *Cathedral*, according to Florence of Worcester.—Dallaway's Obs. on Eng. Arch. p. 15, 16. Fosbrooke's History of Gloucester, p. 159, 160. Account of Gloucester Cathedral, published by the Society of Antiquaries, p. 3.
- ALDHUN**, Bishop of Durham, died 1018. Built the first *Cathedral Church* at Durham.—Angl. Sac. vol. i. p. 701. Surtees's History of Durham, vol. i. Introd. p. x.
- ALEXANDER**, Bishop of Lincoln, died in 1148. Rebuilt with stone the roof of *Lincoln Cathedral*; and the whole edifice was afterwards rebuilt by St. Hugh and other succeeding bishops of Lincoln. He also built the *Church of Kirkton*, in Lincolnshire.—Stukeley's Itinerarium Curiosum, vol. i. p. 30. Archæologia, vol. iv. p. 152, and vi. p. 316.
- ANSELM**, Archbishop of Canterbury, died in 1109. Supposed to have erected the *Monastery of St. Werburg*, at Chester.—Lysons's Magn. Britan. vol. ii. p. 572. Godwin de Præsulibus Angliæ, a Richardson, p. 62.
- ARDERNE** (John), clerk of the works at the building of the *Monument of Henry V.* in Westminster Abbey.—Rymer's Fœdera. Brayley's Hist. of Westminster Abbey, vol. ii p. 86.
- ARNULF**. See ERNULPH.
- ASHELEY** (Hector) lived in the reign of Henry VIII. Surveyor of buildings, employed in the erection of *Hunsdon House*.—Lord Orford's Anecdotes of Painting, &c. in England, chap. v.
- AUDLEY** (Edmund), Bishop of Hereford and Salisbury, died in 1524. Built *Chuntries* in Hereford and Salisbury Cathedrals.—Leland's Itinerary, vol. viii. p. 41 and 53. Duncumb's History and

Antiquities of Hereford, vol. i. p. 565. Cath. Antiq.—Salisbury, p. 39.

B

BALDWIN, Archbishop of Canterbury, died in 1190. Erected a *Church at Hackington*, near Canterbury, and another at *Lambeth*.—Leland's Itinerary, vol. viii. p. 79. Cath. Antiq.—Canterbury, p. 17.

BEAUCHAMP (Richard), Bishop of Sarum, appointed surveyor of works at Windsor Castle, in 1476, by Edward IV. Probably made designs for rebuilding *St. George's Chapel*; and built a *Chantry Chapel* in Salisbury Cathedral. He died in 1481.—Cath. Antiq.—Salisbury, p. 36.

BEK (Anthony de), Bishop of Durham, died in 1310. Built and enlarged *Barnard Castle* and other fortresses.—Angl. Sac. vol. i. p. 754. Surtees's History of Durham, vol. i. Introd. p. xxxv.

BERHAM (Elias de), Canon of Salisbury, Overseer of the works at Salisbury Cathedral, in the reigns of John and Henry III.—Lord Orford's Anecdotes, chap. v. Cath. Antiq.—Salisbury, p. 85. Lord Orford supposes him to have been the same person who is called Elyas the engineer, in a record of the reign of King John, relative to the repair of the king's houses at Westminster, in 1209.—Lord Orford's Anecdotes, edit. by Dallaway, vol. i. p. 4.

BIRDE (William), Prior of Bath, died in 1525. Carried on the building of *Bath Abbey Church*, begun by Bishop King; and erected a beautiful *Monumental Chapel in the Choir*.—Britton's History of Bath Abbey Church, 4to. p. 35.

BISCOP (Benedict). Built the *Conventual Church of Wearmouth*, in the latter part of the seventh century.—Bedæ Histor. Eccles. lib. iv. cap. 18.

BLOET (Robert), Bishop of Lincoln, died in 1123. Finished the building of *Lincoln Cathedral*, begun by Bishop Remigius.—Angl. Sac. vol. ii. p. 416. Archæolog. vol. iv. p. 150.

BLOIS (Henry de), Bishop of Winchester, died in 1171. Erected the *Church of St. Cross*, near Winchester.—Angl. Sac. vol. ii. p. 421. Cath. Antiq.—Winchester, p. 112. Milner's History, &c. of Winchester, vol. ii. p. 153.

BOLTON (William), Prior of St. Bartholomew's, London, in the reign of Henry VIII. Supposed to have designed *Henry the Seventh's Chapel*, where he was master of the works.—Brayley's Acc. of Henry the Seventh's Chapel, in Hist. of Westminster Abbey, vol. i. p. 10.

BOTERELL (John) appointed in 1395 clerk of the works for the alteration and repair of *Westminster Hall*, in the reign of Richard II.—Stow's Survey

of London, edit. 1618, p. 887.—Rymer's Fœdera, vol. vii. p. 794. Britton's Illustrations of the Public Buildings of London, vol. ii.

BOURDE (John), an artist of the fifteenth century. Employed on the *Beauchamp Monument*, Warwick.—Gough's Sepulchral Monuments, vol. ii. p. 117. Arch. Antiq. vol. iv. p. 12. Blore's Monumental Antiquities.

BOYDEN (William), chief architect to the *Chapel of the Virgin* at St. Alban's Abbey Church, erected between 1308 and 1326, during the abbacy of Hugo de Eversden.—Chron. Archit. p. 162. Account of St. Alban's Abbey Church, by Society of Antiquaries.

BOYFIELD (John), Abbot of Gloucester, died in 1381. Supposed to have executed the *Vaulting of the Choir of Gloucester Cathedral*.—Dallaway's Observations on English Architecture, p. 73. 79.

BRAY (Sir Reginald) died in 1503. The design of *Henry the Seventh's Chapel*, Westminster, has been ascribed to him, and also other works at St. George's Chapel, Windsor.—Vide ante, and Index. Architectural Antiquities, vol. iii. p. 33.—See BOLTON (William).

C

CARPENTER (John), Bishop of Worcester, died in 1476. Built *St. Mary's*, or the *University Church*, Oxford.—Pugin's Specimens of Gothic Architecture, vol. ii. p. 8.

CARILEPHO (William de). See KARILEPHO.

CASTELL (Thomas), Prior of Durham, in the beginning of the sixteenth century. Repaired the *Eastern Gateway of the Cathedral*, erected a *Chapel* over it, dedicated to St. Helena; and also restored the *North Window of the Cathedral*.—Account of Durham Cath. pub. by the Soc. of Ant. p. 6. Angl. Sac. vol. i. p. 781.

CHILLENDEN (Thomas), Prior of Canterbury, died in 1411. Built the *Nave of Canterbury Cathedral*.—Angl. Sac. vol. i. 143. Leland's Itin. vol. vi. p. 5. Cath. Antiq.—Canterbury, p. 38.

CHRISTMAS (Gerard), architect and sculptor, in the seventeenth century. Designed *Aldersgate*, London.—Lord Orford's Anecdotes, chap. viii.

CHYRYTON (William de), Abbot of Evesham, died in 1344. Built the *Abbey Gate*, with *Chapels*, &c.—Rudge's Hist. of Evesham, p. 28. Vide ante, and Index.

CLINTON (Roger de), Bishop of Lichfield, died in 1148. Built part of *Lichfield Cathedral*.—Cath. Antiq.—Lichfield, p. 26.

CLOSE, or CLOOS (Nicholas), Bishop of Lichfield,

died in 1452. *Angl. Sac.* vol. i. p. 453. Supposed to have designed *King's College Chapel*, Cambridge; though according to Hearne (*Hist. of Glastonbury*, p. lxx.) the father of Bishop Close was the architect.—Malden's *Account of King's College Chapel*, p. 15. *Arch. Antiq.* vol. i. E. p. 4.

COLE (John), builder of *Louth Spire*, or "Broach," from 1501 to 1505—6.—Dallaway on *English Architecture*, p. 126. *Architectural Antiquities*, vol. iv. p. 2.

CONRAD, Prior of Canterbury, in the twelfth century. Finished the erection of the *Choir of Canterbury Cathedral*, afterwards destroyed.—Batteley's *Antiquities of Canterbury*, p. 12, and 114. *Cath. Antiq.*—Canterbury, p. 34.

CROYLAND (William de), master of the works at Croyland Abbey, in the time of Abbot Upton, who presided there from 1417 to 1427. He is said by some writers to have built the *Nave and Ailes of the Church of Croyland*.—*Beauties of England and Wales*, vol. ix. *Lincolnshire*, p. 749. *Gough's History, &c. of Croyland*, 4to. p. 88.

CROYLAND (Richard de), Abbot of Croyland from 1281 to 1303, when he resigned his office. He erected the *Transept of the Abbey Church*.—*Gough's Hist. of Croyland*, p. 87.

CUTHBERT, Archbishop of Canterbury, in the seventh century. Erected a *Church*, dedicated to St. John Baptist at Canterbury; to the east of the cathedral.—*Leland's Itin.* vol. viii. p. 68.

D

DRUELL (John), Archdeacon of Exeter, in the fifteenth century; one of the architects employed on *All Souls' College*, Oxford, by the founder, Archbishop Chichele.—*Lord Orford's Anecdotes*, edited by Dallaway, vol. i. p. 213.

DUNSTAN, Archbishop of Canterbury, died in 988. Built for himself a *Cell* at Glastonbury Abbey; and was skilful in mechanics.—*Angl. Sac.* vol. ii. p. 96. *Lingard's Antiquities of the Anglo Saxon Church*, 2nd. ed. p. 143.

E

EANBALD, Archbishop of York, in the eighth century. Superintended the erection of *York Cathedral*, under his predecessor Archbishop Albert.—*Cath. Antiq.*—York, p. 28.

EASTRIA (Henry de), Prior of Canterbury, in the beginning of the fourteenth century. Erected the *Organ Screen*.—*Somner's Antiq. of Cant.* p. 144. *Batteley's Cant.* p. 25. *Angl. Sac.* vol. i. p. 141. *Cath. Antiq.*—Canterbury, p. 51.

EBOR (John de), Abbot of Fountains from 1203 to 1209. Began the erection of the *Abbey Church*.—*Hargrave's Hist. of Knaresborough, &c.* fifth edit. 1798, p. 211.

EDNOTH, a monk of Worcester, superintended the erection of the *Church and Conventual Offices of Ramsey Abbey*, the former of which was finished in 974.—*Chron. Arch.* p. 126.

EGBERT, Archbishop of York, in the eighth century. Re-edified *York Cathedral*.—*Archæolog.* vol. iv. p. 59. *Cath. Antiq.*—York, p. 28.

EGWINE, Bishop of Worcester, in the beginning of the eighth century. Erected the *Monastery of Evesham*, in conjunction with Archbishop Wilfrid.—*Angl. Sac.* vol. i. p. 470. *Rudge's History of Evesham*, p. 2.

ELLERTON (Henry de), master mason of Caernarvon Castle, in the reign of Edward I.—*Arch. Antiq.* vol. iv. p. 168.

ELPHEGE, Bishop of Winchester, and afterwards Archbishop of Canterbury, killed in 1006. Built part of the *Crypts of Winchester Cathedral*.—*Lingard's Antiquities of the Anglo Saxon Church*, 2nd. edit. p. 414.

ERNULPH, Bishop of Rochester, died in 1124. Built the *Choir of Canterbury Cathedral*, in conjunction with Prior Conrad.—*Angl. Sac.* vol. i. p. 342. *Cath. Antiq.*—Canterbury, p. 33.

ESSEX (John), an artist employed on the *Beauchamp Monument*, Warwick, about the middle of the fifteenth century.—*Archit. Antiq.* vol. iv. p. 12. *Gough's Sep. Mon.* vol. ii. p. 115.

ETHELWOLD, Bishop of Winchester, died in 984. Supposed to have built the larger *Crypt of Winchester Cathedral*, still existing.—*Cath. Antiq.*—Winchester, p. 56, 59.

EUSTACHIUS, Bishop of Ely, died in 1215. Built the *West Part of the Cathedral of Ely*, called the *Galilee*.—*Bentham's Hist. of Ely*, 2nd. ed. p. 145.

EVERSOLT, or EVERSOLD (Gilbert de), an architect of St. Alban's Abbey, in the twelfth century.—*Matt. Paris, Hist. Vit. Abb.* p. 103.

EVERSDEN (Hugh de), Abbot of St. Albans, died in 1326. Built the *Lady Chapel*, in the Abbey Church.—*Clutterbuck's Hist. of Hertfordshire*, vol. i. p. 26, and 81.

F

FARLEIGH, or FERLEY (William), Abbot of Gloucester, from 1472 to 1498. Built the *Lady Chapel* about 1490.—*Acc. of Gloucester Cath.* pub. by Soc. of Antiq. p. 5.

FERNEHAM (Nicholas), Bishop of Durham, died in

1257. Rebuilt the *Cathedral of Durham*, in conjunction with Prior Melsonby.—Leland's Itin. vol. viii. p. 11.

FITZ-ODO (Edward), master of works at Westminster, in the reign of Henry III.—Lord Orford's Anecdotes, chap. i.—See ODO AURIFABER.

FITZ-STEPHEN (Ralph), chamberlain to Henry II. Built the *New Church of St. Mary* at Glastonbury, which was dedicated in 1186.—Dugdale's Monasticon, new edit. vol. i. p. 5.

FOX (Richard), Bishop of Winchester, died in 1528. Erected a sumptuous *Chantry Chapel* in Winchester Cathedral, and other works there.—Cath. Antiq.—Winchester, p. 67, and 94.

FROWCESTER, or FROUCESTER (Walter), Abbot of Gloucester, died in 1412. Built the *Great Cloisters of his Monastery*, about the year 1400.—Account of Gloucester Cath. pub. by the Soc. of Antiq. p. 5. Willis's History of Mitred Abbeys, vol. i. p. 116.

G

GAINSBOROUGH, or GAYNISBURGH (Richard de), an architect employed at Lincoln Cathedral, in the fourteenth century. On his tomb, still existing in the cathedral, he is said to have died in June, "MCCC—" the last portion of the date being obliterated.—Lord Orford's Anecdotes, chap. v. edit. by Dallaway, p. 211.

GIBBES (William), last Prior of Bath. Supposed to have survived the Reformation several years; continued the building of *Bath Abbey Church*, till the dissolution of monasteries.—Angl. Sac. vol. i. p. 587. Britton's Hist. of Bath Abbey Church, 4to. p. 36.

GOLDCLIF (Hugo de), an architect of St. Alban's Abbey, lived in the twelfth century.—M. Paris Vit. Abb. S. Alban. p. 103.

GOLDSTON (Thomas), Prior of Canterbury, died in 1468. Built the *Dean's Chapel*.—Angl. Sac. vol. i. p. 144. Cath. Antiq.—Canterbury, p. 38.

GOLDSTON (Thomas), Prior of Canterbury, died in 1517. Finished building the *Central Tower of the Cathedral*.—Angl. Sac. vol. i. p. 147. Cath. Antiq.—Canterbury, p. 38.

GRAY (Walter de), Archbishop of York, died in 1255. Supposed to have erected the *Chapter House* at York.—Cath. Antiq.—York, p. 32.

GREATHEAD, or GROSSETESTE (Roger), Bishop of Lincoln, died in 1253. Built the *Rood Tower of Lincoln Cathedral* to the beginning of the upper story; and finished some additions to the old west front, begun by Bishop Hugh de Wells.—Storer's

Hist. of Lincoln Cath. (o), (p). Dr. Pegge's Life of Grosseteste.

GRIMBALD, the supposed architect of *St. Peter's Church*, Oxford, in the reign of Alfred the Great.—Milner on Ecclesiastical Architecture, p. 28. Architectural Antiquities, vol. iv. p. 121.

GUNDULPH, Bishop of Rochester, died in 1108. Re-edified the *Cathedral of Rochester*, and built the *Castle* of that city, also part of the *Tower of London*, called the *White Tower*.—Angl. Sac. P. ii. p. 274. Storer's Hist. of Rochester Cathedral, (d), (e). Bayley's Hist. of the Tower of London, P. i. p. 6. Thorpe's Customale Roffense, p. 153—160.

H

HELPSTONE (JOHN), an architect who built the *New Tower*, or *Water Tower*, in the Walls of Chester, in 1322.—Lysons's Mag. Brit. Chester, p. 613.

HENRY LATOMUS, or HENRY the STONECUTTER, in the time of John Brokhampton, Abbot of Evesham. Rebuilt the *Chapter House*, *Dormitory*, *Refectory*, and *Abbot's Hall*, and *Kitchen of that Monastery*. He died in 1319.—Lelandi Collectanea, edit. 1774, p. 249. Rudge, who says he was a monk of Evesham, calls him Henry Latham. Hist. of Evesham, p. 28.

HERLEWIN, Abbot of Glastonbury, in 1097. Rebuilt the *Abbey Church*.—Dugdale's Monasticon, new edit. vol. i. p. 4.

HERTFORD (John of), Abbot of St. Albans, in the reign of Henry III. Made great additions to his *Convent*.—Lord Orford's Anecdotes, chap. i. edit. by Dallaway, vol. i. p. 30.

HOO (William de), chosen Prior of Rochester in 1239. Built the *Choir of Rochester Cathedral*.—Thorpe's Customale Roffense, p. 167. Angl. Sac. vol. i. p. 393.

HORTON (Thomas de), Abbot of Gloucester, died in 1377. Commenced building the *Cloisters* in 1351; and erected the *Guest Hall*, and the *North Transept of the Abbey Church*, now the *Cathedral*.—Fosbrooke's History of Gloucester, p. 175. Dallaway on English Architecture, p. 73, 75.

HORWOOD (William), freemason, architect of *Fotheringhay Chapel*. In 1434 he entered into a contract with Richard, Duke of York, for the erection of the *Collegiate Chapel of Fotheringhay*.—Dugdale's Monasticon, vol. iii. p. 162, ed. 1825.

HUGH DE GRENOBLE, Bishop of Lincoln, died in 1200. Built *Lincoln Cathedral* in the style of the new works at Canterbury. The erection of the *Choir*, *Eastern Transept*, and *Chapter House*, are generally

ascribed to this bishop.—Storer's Hist. of Lincoln Cathedral (m). Angl. Sac. vol. ii. p. 419.

HUBY (Marmaduke), Abbot of Fountains, from 1494 to 1526. Built a *Chapel*, dedicated to the Virgin Mary, on the site of the Abbey of Ripon.—Leland's Itiner. vol. i. p. 90.

HYLMER (John), one of the architects of *St. George's Chapel*, Windsor, in the reign of Henry VII.—Architect. Antiq. vol. iii. p. 35.—In conjunction with William Vertue he entered into an agreement to construct the *groined ceiling of the Choir*, between June, 1507, and Christmas, 1508.

I

ICKHAM (Thomas), a Monk and Sacrist of St. Augustine's Abbey, Canterbury. Built the *West Gate of the Cemetery of St. Augustine*, in 1268.—Antiquities of Canterbury, 1703, folio, Part i. by Somner, p. 33.

ISEMBERT OF XAINTES, a foreign architect, who built the *Bridges of Xaintes and Rochelle*, in France. He was recommended by King John, in 1201, in a letter to the citizens of London, as a proper person to finish the erection of London Bridge, begun by PETER OF COLECHURCH.—Maitland's Hist. of London, 1756, vol. i. p. 45.

J

JOHN OF HERTFORD, Abbot of St. Albans. See HERTFORD.

JOHN OF PADUA, "devizer of buildings" to Henry VIII.—Lord Orford's Anecdotes, chap. v. Edit. by Dallaway, vol. i. p. 216.

JOHN OF TOURS, Bishop of Bath, died in 1123. Built *Bath Abbey Church*.—Britton's Hist. of Bath Abbey Church, 4to. p. 18, 19. Angl. Sac. vol. i. p. 559.

K

KARILEPHO (William de), Bishop of Durham, died in 1095. He began the *Cathedral Church of Durham*, on a plan which he had brought with him from France, where he was abbot of St. Vincent's, Normandy.—Surtees's Hist. of Durham, vol. i. Gen. Hist. p. xviii.

KENDALE (John), supervisor of all the king's works in the reign of Edward IV. as appears by a grant in the Patent Rolls, 1 Ed. 4. m. 16, p. 3.—Lord Orford's Anecd. by Dallaway, vol. i. p. 208.

KEYES (Roger), Warden of All Souls' College, Oxford, in 1422, employed as an architect by the founder, Archbishop Chichele.—Lord Orford's Anecdotes, by Dallaway, vol. i. p. 213.

KING (Oliver), Bishop of Bath and Wells, died in

1503. Founder of the present *Abbey Church of Bath*.—Britton's Hist. of Bath Abbey, 4to. p. 32. Angl. Sac. vol. i. p. 576.

L

LAMBHIRT, a builder or repairer of *St. Alban's Abbey Church*.—Lord Orford's Anecdotes, chap. i. by Dallaway, vol. i.

LANFRANC, Archbishop of Canterbury, died in 1089. Built the *Choir of Canterbury Cathedral*, which was destroyed by fire in 1174.—Angl. Sac. vol. ii. p. 684.

LANGTON (Walter de), Bishop of Lichfield, died in 1321. Built part of the *Lady Chapel* at Lichfield.—Cathedral Antiquities—Lichfield, p. 28. Angl. Sac. vol. i. p. 441. 447.

LANGTON (John de), Bishop of Chichester, died in 1337. He built the *Chapter House*, and inserted the great *West Window* in the Cathedral Church.—Hay's Hist. of Chichester, p. 451.

LINCOLN (John de), appointed master of the works in the King's Chapel in the Palace of Westminster, March 28, 1350.—Smith's Antiquities of Westminster, p. 83.

LORING, or LOZING (Robert), Bishop of Hereford, died in 1095. Built the *Cathedral of Hereford*.—Leland's Itinerary, vol. iv. p. 166. Duncumb's Hist. of Herefordshire, vol. i. p. 452.

LOTE (Stephen), a mason, who in conjunction with H. Yevele constructed the *Monument of Richard II.* in Westminster Abbey.—Smith's Antiquities of Westminster, p. 53. Brayley's History of Westminster Abbey, vol. i. p. 111.

LUCY (Godfrey de), Bishop of Winchester, died in 1204. Built part of the *Lady Chapel*, and other portions of Winchester Cathedral.—Cathedral Antiquities—Winchester, p. 60. Archæologia, vol. i. p. 48.

M

MALVERNE (Alduin de), in the reign of Henry I. architect or surveyor of works in the erection of a *Bridge over the Wye* at Hereford.—Leland's Itin. vol. viii. p. 58.

MARMADUKE, Abbot of Fountains. See HUBY.

MASCALL, or MARSHAL (Eustace), clerk of the works to Cardinal Wolsey, at the building of *Christchurch College*, Oxford; and chief clerk of accounts for all the buildings of King Henry VIII. within twenty miles of London. He died in 1567. Dallaway questions whether this is "sufficient proof that Mascall was an architect."—Lord Orford's Anecdotes, chap. v. by Dallaway, vol. i. p. 213. Lysons's Magna Britan. vol. i. p. 561.

MASCHAL (Robert), Bishop of Hereford, who died in 1416, had been a Carmelite friar. Built the *Choir*, *Presbytery*, and *Bell Tower* of a church of the Carmelites, in London.—Leland's Itin. vol. viii. p. 40. Duncumb's Hist. of Herefordshire, vol. i. p. 478.

MAURICE, Bishop of London, died in 1107. Built the old *Cathedral of St. Paul*, London, 1083.—Dugdale's History of St. Paul's Cathedral, new edit. 1818, p. 4.

MELSONBY, or MELSAUBE (Thomas), Prior of Durham, elected bishop of that see in 1237, but obliged to resign three years after.—Leland's Itinerary, vol. viii. p. 11.—Built the *Cathedral Church of Durham*, in conjunction with Bishop Ferneham.—But according to the account of Durham Cathedral, published by the Society of Antiquaries, Melsonby executed only the vaulting of the nave under the auspices of Bishop Poore; though the Chapel of the Nine Altars is said to have been begun about the same time, p. 4.

MORTON (John), Archbishop of Canterbury, died in 1500. Built part of the *Palace at Lambeth*, erected another at Canterbury, and "made a great building at Charing, in Kent"—"almost the whole house of Forde. He builded at Alington Park."—Leland's Itin. vol. vii. p. 129.

N

NORTHWOLD (Hugh de), Bishop of Ely, died in 1254. Built the *Presbytery*.—Angl. Sac. vol. i. p. 636. Bentham's History of Ely, 2nd. edit. p. 148.

O

ODO AURIFABER, or OTHO the GOLDSMITH, appointed clerk of the works, at Westminster, 21st of Henry III. Lord Orford supposes him to have been the father of Edward Fitzodo, who also held the same office.—Anecd. of Painting, &c. chap. i. Smith's Antiquities of Westminster, p. 47.

ODO, Prior of Croyland, built the *Monastic Church of Croyland*, during the supremacy of Abbot Joffrid. This building, begun in 1113, was destroyed fifty years after its erection. Arnold, a lay brother of the abbey, was employed under Odo as mason.—Archit. Antiq. vol. iv. p. 88.

ORCHYARDE (William), architect of *Magdalen College*, Oxford, under Bishop Waynfleet.—Chalmers's History of Oxford University, vol. i. p. 201.

OSMUND, Bishop of Sarum, died in 1099. Built the *Cathedral of Old Sarum*.—Leland's Itinerary, vol. iv. p. 164. Cath. Antiq.—Salisbury, p. 8. Dods-worth's History of Salisbury Cathedral.

OSWALD, Bishop of Worcester, died in 992. Built the *Cathedral of Worcester*.—Angl. Sac. vol. ii. p. 201, 202.

P

PATESLE (Thomas), Archdeacon of Ely, built part of *Great Shelford Church*, Cambridgeshire (1396 to 1411).—Lysons's Cambridgeshire, p. 296.

PAULINUS, Sacrist of Rochester, between 1125 and 1137. Built the *Church of Frendsbury*, in Kent.—Thorpe's Custum. Roffens. p. 162.

PENY (John), Abbot of Leicester, and afterwards Bishop of Carlisle, died in 1520. Erected *brick buildings at Leicester Abbey*.—Leland's Itin. vol. i. p. 18.

PETER OF COLECHURCH, a priest, built a *wooden Bridge over the Thames*, in 1163. This structure having been damaged, the same architect in 1176 commenced the erection of the first *stone Bridge over the Thames*, a little to the west of the former. This was finished in 1209: but Peter died in 1205, and was interred in a chapel on the bridge.—Stow's Survey of London, 1618, p. 50.—See ISEMBERT OF XAINTES.

POORE (Richard), Bishop of Salisbury, from 1219 to 1228, when he was translated to Durham, where he died in 1237. Began the erection of *Salisbury Cathedral*.—Cathedral Antiquities—Salisbury, p. 19. Dodsworth's History of Salisbury Cathedral.

PUDSEY (Hugh), Bishop of Durham, died in 1195. Built the *Galilee*, or *West Chapel*, of the Cathedral of Durham; erected a *sumptuous Shrine* for the relics of the venerable Bede; and built also a *Church and Episcopal Mansion* at Darlington.—Surtees's Hist. of Durham, vol. i. Gen. Hist. p. xxv.

R

RALPH, Bishop of Chichester, died in 1123. Built *Chichester Cathedral*, of wood, in 1108; which being burnt in 1114, he began to rebuild it, probably with similar materials, as it was again destroyed by fire in 1185.—Hay's Hist. of Chichester, p. 415.

RANULPH, or RALPH FLAMBARD, Bishop of Durham, died in 1128. Carried on the building of *Durham Cathedral*, begun by Bishop W. de Karilepho; and founded *Norham Castle*.—Surtees's Hist. of Durham, vol. i. Gen. Hist. p. xx.

REDE, or READ (William), Bishop of Chichester in 1369, eminent as a mathematician, built the first *Library* at Merton College, Oxford; and a *Castle* at Amberley, in Sussex.—Hay's Hist. of Chichester, p. 453. Lord Orford's Anecdotes, chap. v. by Dallaway, vol. i. p. 211.

REMIGIUS, Bishop of Lincoln, died in 1092, built part of *Lincoln Cathedral*.—Angl. Sac. vol. ii. p. 415. Archæolog. vol. iv. p. 150. Storer's Hist. of Lincoln Cathedral, (f), (g), (h).

RODEBURN (Thomas), Chancellor of Oxford in 1420, and made Bishop of St. David's in 1421. Built the *Chapel of Merton College*, Oxford.—Chalmers's Hist. of the University, vol. i. p. 9.

ROGER, Bishop of Sarum, died in 1139. Built *Castles* at Sherborn and Devizes; and is supposed to have built *Malmesbury Abbey*.—Account of Malmesbury Abbey, in Archit. Antiq. vol. i. p. 8.

ROGER, Archbishop of York, from 1154 to 1181; built the *Choir of York Cathedral*, of which the crypt remains.—Cathedral Antiquities—York, p. 30.

ROWSBY (—), a monk, repaired the *Church of St. Mary* at Stamford.—Peck's Antiquarian Annals of Stamford, b. xiv. ch. v.

RUSSELL (John), Bishop of Rochester, whence he was translated to Lincoln in 1480. Built a great part of the *Episcopal Palace* at Buckden.—Beauties of England and Wales, vol. ix. Lincolnshire, p. 622.

S

SEBROKE, or SEABROOK (Thomas), Abbot of Gloucester, died in 1457. Began the erection of the *Tower of Gloucester Cathedral*.—Account of Gloucester Cathedral, published by Soc. of Antiq. p. 5.—See TULLEY (R.)

SEFFRID, the second of that name, Bishop of Chichester, died in 1204. Rebuilt the *Cathedral Church of Chichester*, between 1185 and 1199.—Hay's Hist. of Chichester, p. 444.

SELLYNGE (William), Prior of Canterbury, began the *central tower of the Cathedral* in 1472.—Angl. Sac. vol. i. p. 145.

SERLO, Abbot of Gloucester, died in 1104. Built, or repaired his *Abbey Church*, which had suffered from fire in 1088.—Account of Gloucester Cathedral, published by Soc. of Antiq. p. 3.

SEXULPHUS, the first Abbot of Peterborough, in the seventh century, made Bishop of Lichfield in 673. Built the *Monastery of Medeshampstede*, afterwards called Peterborough.—Gunton's History of Peterborough, Append. p. 233. Lord Orford's Anecdotes, by Dallaway, vol. i. p. 209.

SISSEVERNE (Gilbert de), a monk of St. Albans, towards the end of the twelfth century, and architect of the *Abbey Church*.—Matt. Paris, Vitæ Abbat. S. Albani, p. 103.

SKIRLAW (Walter), Bishop of Durham, died in 1406.

Built the *Chapter House* and *Great Tower of the Collegiate Church* at Howden; was one of the chief contributors to the *Central Tower of York Minster*; erected a *Chantry Chapel* in that Cathedral, and a *Chapel* at the village of Swine, in Yorkshire, where he was born.—Surtees's Hist. of Durham, vol. i. Introd. p. liv. Architect. Antiq. vol. iv. p. 128.

SLEFORD (John de), master of the wardrobe to King Edward III., died 1400, buried in the chancel of Balsham Church, Cambridgeshire, which is "a large and handsome structure."—Lysons's Cambridgeshire, 55.

STOWE (William), Sacrist of Evesham Abbey. Built the *New Steeple* or *Belfrey of the Abbey Church*, in 1319.—Rudge's Hist. of Evesham, p. 28.

T

THOKEY, or CHOKY (John), Abbot of Gloucester, from 1307 to 1329, when he resigned and died soon after. He rebuilt the *South Aile of the Church*; and is supposed to have executed the *Vaulting of the Nave*.—Account of Gloucester Cathedral, pub. by the Soc. of Antiq. p. 4.

THOMAS OF CANTERBURY, a mason, or architect, employed in 1330 in the erection of *St. Stephen's Chapel*, Westminster, and supposed to have made the designs for that building.—Smith's Antiquities of Westminster, p. 172.

TULLEY (Robert), a monk of Gloucester, afterwards Bishop of St. David's, died in 1484. Built the *Tower of Gloucester Cathedral*, then the *Abbey Church*, when Thomas Sebroke was abbot, from 1450 to 1457.—Sir R. Atkyns's History of Gloucestershire, 2nd. edit. p. 66.

V

VERTUE (William), a freemason, employed, in conjunction with John Hylmer, in executing the *groined ceiling of the Choir of St. George's Chapel*, Windsor, in 1507.—Architectural Antiquities, vol. iii. p. 35. Ashmole's Order of the Garter, p. 136.

W

WAKEFIELD (Henry), Bishop of Worcester, died in 1394. He enlarged the *Cathedral of Worcester*, and built the *North Portico*.—Leland's Itin. vol. viii. p. 99.

WALKELYN, Bishop of Winchester, died in 1097. Said to have erected the *oldest parts of the Cathedral*.—Cathedral Antiquities—Winchester, p. 46.

WALSINGHAM (Alan de), Sacrist, and afterwards Prior of Ely, died about 1363. Erected the *Lantern Tower* and *Choir of Ely Cathedral*.—Bent-

- ham's Hist. of Ely, 2nd. edit. p. 221. Lelandi Collectan. ed. 1774, vol. ii. p. 604, where Walsingham is styled "Vir venerabilis, et artificiosus frater."
- WALTON (Nicholas), mentioned in the Patent Rolls of Rich. II. 17, m. 3, as "master carpenter, and engineer of the king's works for the art of carpentry." Mr. Dallaway thinks it probable that the *Roofs of the Halls of Eltham and Westminster* were designed by and executed under the superintendence of Walton.—Lord Orford's Anecdotes, by Dallaway, vol. i. p. 208.
- WALTER OF COVENTRY, supposed to have been the architect of *Chichester Cathedral*, consecrated in 1199.—Hay's Hist. of Chichester, p. 384.
- WARREN (John), architect of *St. Mary's Church tower*, Cambridge, 1608.—Lysons's Cambridge-shire, p. 149.
- WASTELL (John), a mason or architect, who with Henry Semerk, or Severick, built the *Vaulted Roof of King's College Chapel*, Cambridge.—Archit. Antiq. vol. i. sig. G.
- WAYNFLETE (William of), Bishop of Winchester, died in 1486. Erected a *Sepulchral Chapel* and an *Altar-screen* in Winchester Cathedral.—Chandler's Life of Waynflete. Cathedral Antiq.—Winchester, p. 96, 122.
- WESTON (Walter de), appointed clerk of the king's works in the Palace of Westminster and the Tower of London, in 1330, at the commencement of the building of *St. Stephen's Chapel*. He was one of the royal chaplains, and had a prebend in St. Stephen's Chapel given him by the king.—Smith's Antiquities of Westminster, p. 179. Lord Orford's Anecdotes, by Dallaway, vol. i. p. 208.
- WHEATHAMSTED (John), Abbot of St. Albans, died in 1464. Probably designed the *Duke of Gloucester's Monument* in the Abbey Church of St. Albans and the *Altar Screen*.—Gough's Sepulch. Mon. vol. ii. p. 142, and 202. Clutterbuck's Hertfordshire, vol. i. p. 30.
- WILFRID, Archbishop of York, died in 709. Erected the *Churches of Hexham and Ripon*.—Cathedral Antiquities—York, p. 17, and 26.
- WILLIAM OF SENS, an architect of the twelfth century, who began *Canterbury Cathedral* in 1175, according to Gervase of Canterbury.—Cathedral Antiquities—Canterbury, p. 37.
- WILLIAM THE ENGLISHMAN, *Gulielmus Anglus*, succeeded William of Sens in conducting the building of *Canterbury Cathedral*.
- WINFORD (William), master mason to William of Wykeham at Winchester, in 1403.—Gough's Sepulch. Mon. vol. ii. p. 13*.—Lord Orford's Anecdotes, by Dallaway, vol. i. p. 211.
- WOLVEY, or WOLVESEY (Thomas), master mason, or surveyor of the king's stone works, in the latter part of the fifteenth century.—Gough's Sepulch. Mon. vol. ii. p. 95. Richard Wolvey, an architect of the same period.—Lord Orford's Anecdotes, by Dallaway, vol. i. p. 212.
- WULSTAN, Bishop of Worcester, died in 1095. Rebuilt *Worcester Cathedral*.—Angl. Sacr. vol. i. p. 474.
- WYGMORE (John), Abbot of Gloucester, died in 1337. Said to have been skilled in mechanics, and to have built the *Choir of Gloucester Abbey*, now Cathedral Church.—Fosbrooke's Hist. of Gloucester, p. 173.
- WYKEHAM (William of), Bishop of Winchester, died in 1404. Erected parts of *Windsor Castle*, and part of the *Nave of Winchester Cathedral*.—Cathedral Antiquities—Winchester, p. 118.

Y

- YEVELE, or ZENELEY, perhaps ZEVELEY (Henry), an architect of the fourteenth century, who designed the *Monument of Richard II. and his first Queen*, in Westminster Abbey; (see STEPHEN LOTE); employed to repair and heighten the walls of *Westminster Hall* in 1396.—Rymer's Foedera, vol. vii. pp. 794 and 795.

Appendix

No. II.

CHRONOLOGICAL LIST

OF

Ecclesiastical Edifices in Great Britain.

ABBREVIATIONS.—Ch.—Church :—Chap.—Chapel :—Pr. Ch.—Priory Church :—Ab. Ch.—Abbey Church :—Cath. Ch.—Cathedral Church :—Ch. H.—Chapter House :—Co. Chap.—Collegiate Chapel.

THE ensuing List has been the result of extensive inquiry, with considerable labour and care of arrangement and condensation; and supported by the authorities referred to, it is hoped, will prove useful and interesting to the architectural antiquary. Whatever tends to facilitate the roads to knowledge, to make them better and shorter, demands our attention and adoption. Tabular views, or charts, have been successfully resorted to for this purpose, in the sciences of history, biography, heraldry, &c. and the present volume and tables have been executed with a view and wish to render the acquisition of architectural information as simple and perspicuous as possible. If we could devise a "royal road" to antiquarian knowledge, we might seduce many idle amateurs to travel it; but the progress and termination of the journey would certainly be less interesting and less effective in the result; for whatever is easily attained is less appreciated and valued than such things as are acquired by dear purchase or diligent study. The following list of buildings of the Anglo-Roman and Anglo-Saxon eras was formed merely to point out when and by whom certain Ecclesiastical edifices were raised; and every antiquary may exercise his own judgment or fancy in ascribing any remaining parts of the present edifices to such times, or not. The following list comprises:—1. dates; 2. names of churches and places; 3. founders and architects; and 4. references and remarks,—and the whole is arranged under each successive reign of the English kings. The titles of books referred to, and the language generally adopted, are given in abbreviation, and as concisely as possible. The words "before, and Index" refer to previous pages of this volume, and to the Index attached.

Anglo-Roman and Anglo-Saxon Eras, to 1066.

300 (about):—*Ch. at Verulam*:—Bedæ Hist. Eccl. lib. 1. cap. vii. says that a church of admirable workmanship was built at this place.—See before, p. 112.—Whitaker supposes that part of the building still remains.—Cath. of Cornwall, II. 163.

429 (before):—*Ch. of St. Martin, Canterbury*:—According to Bede, lib. i. cap. 33, a church was standing here when Augustine visited Eng-

land, and which had been built during the dominion of the Romans at Canterbury.

440 (before):—*Ch. at Brixworth, Northamptonshire*:—Supposed to have been built by the Romans, and still retaining manifest traces of their manner of architecture.—See before; and Index.

600 (about):—*St. Augustine's Ab. Ch. Canterbury*:—Founded by St. Augustine.—Bedæ Hist. Eccl.

- l. i. c. 33.—Somner's Canterbury, by Battely, part i. p. 25, part ii. p. 5.
- 604 (about):—*St. Andrew's Ch. Rochester*:—Founded by Ethelbert, K. of Kent.—Bedæ H. E. l. ii. c. 3.—*Custumale Roffense*.
- 610:—*St. Paul's Ch. London*:—Founded by Ethelbert, King of Kent.—Bedæ H. E. u. a. Dugdale's History, &c. of St. Paul's.
- 616:—*Westminster Ab. Ch.*:—Founded by Sebert.—Rebuilt by Edward the Confessor between 1055 and 1066. The present church was founded by Henry III. in 1245.—Brayley's Hist. of Westminster Abbey, vol. i. pp. 4. 23. and 48.
- 628:—*Ch. at Lincoln*:—Founded by St. Paulinus, Bishop of Northumbria.—'Prædicabat autem Paulinus verbum etiam Provinciæ Lindisi, in qua, videlicet civitate, Ecclesiam operis egregii de lapide fecit; parietes hactenus stare videntur,' Bedæ H. E. l. ii. c. 16.—From this passage it appears that the walls of the church, built by Paulinus, were standing in the time of Bede, who died in 734.
- 633:—*St. Peter's Ch. York*:—Original foundation by Paulinus of the Cath. Ch.—Cath. Antiq. York, p. 26. Rebuilt by Archbishop Wilfrid in 669; whose edifice was burnt in 741, and re-erected by Archbishop Albert in 767.
- 635:—*Lindisfarne Ab. Ch.*:—Founded by Bishop Finan.—A timber church built in the Scottish manner.—Chron. Archit. p. 115.
- 655:—*Medeshamstede*, afterwards *Peterborough Ab. Ch.*:—Original foundation by Sexulphus. Rebuilt after Sexulphus was consecrated Bishop of Lichfield, in 673.—Gunton's Hist. of Peterborough, p. 229, 235.
- 673:—*Ely, Ab. Ch.*:—Original foundation by Bishop Wilfrid, under St. Ethelreda, the first Abbess.—Bentham's Hist. of Ely, 2d edit. 4to. p. 24 and 54.—Chron. Archit. p. 123.
- 673:—*Weremouth and Jarrow Ab. Ch.*:—Founded by Bennet Biscop.—Bedæ Hist. Abbat. Weremuth et Gyrw. p. 285.—This is stated to have been the first church in England in which the glass used for windows was made.—Bentham's Ely, 2d edit. p. 20.—Chron. Archit. p. 120.
- 674:—*St. Andrew's Ch. at Hexham*:—Founded by Bishop Wilfrid.—Chron. Archit. p. 121.—Eddii Steph. Vita S. Wilfridi, inter xv. Scrip. cap. xvi. p. 59, edit. Gale.
- 675:—*St. Peter's Ch. Ripon*:—Founded by Bishop Wilfrid.—Chron. Archit. p. 120.
- 677 (about):—*Melbourne Ch. Derbyshire*:—Supposed to have been founded by Ethelred, K. of Mercia. An ornament found on the coins of the Saxon kings is among the decorations of a capital to one of the pillars in this church.—Archæolog. xiii. 292.—Chron. Archit. p. 118.
- 689:—*St. John's Ch. Chester*:—Originally the Cathedral. Said to have been founded by Ethelred, King of Mercia.—Lysons's Cheshire, vol. ii. p. 621. King's Munimenta Antiqua, vol. iv. p. 184. See A. D. 1160.—Ormerod's History, &c. of Cheshire, vol. i. p. 253.
- 700 (about):—*Orford Chap. Suffolk*:—Supposed by King (Mun. Ant. iv. 192) to have been erected in compliance with the pastoral admonitions of Archbishop Theodore. It was formerly used as the chancel of the parish church; but has long been in ruins. Some ornamented pillars, &c. are still remaining.
- 716:—*Croyland, Ab. Ch. Lincolnshire*:—Founded by Ethelbald, King of Mercia.—Gough's Hist. and Antiq. of Croyland Abbey, p. 4.
- 756 (after):—*St. Alban's Ab. Ch. Hertfordshire*:—Founded by Offa, King of Mercia, and said to have been built out of the ruins of Verulam. Rebuilt in the eleventh century. Carter, (Spec. of Eng. Arch. p. 15), "Various styles of architecture meet the eye, however much of the original design remains."—Clutterbuck's History of Hertfordshire, vol. i. p. 8.—Brayley's Account of St. Alban's in Beauties of England, Hertfordshire.
- 795:—*Chester*:—King, in "Vale Royal," says, "Divers parish churches erected in Chester, with fervent devotion," about this time.
- 886:—*St. Peter's Ch. Oxford, Crypt* of, founded by Grimbald.—Lelandi Collectanea, i. 140. Archæolog. i. 151. Supposed rather to be posterior to the Norman Conquest. See Archit. Antiq. iv. p. 121.
- 948 (about):—*St. Michael's Ch. St. Albans*:—Founded by Abbot Ulsinus.—The chancel "is built principally of Roman tiles, brought from the city of Verulam." Much alteration has been made in the building since its first erection.—Clutterbuck's Hist. of Hertfordshire, vol. i. p. 101.
- 970 (about):—*Ewenny Pr. Ch. Glamorganshire*:—Considered by King, (Mun. Ant. iv. 167) as a Saxon church of the age of King Edgar. He says, "If it was built at all later, it is still a most remarkable imitation of that Saxon style."
- 970:—*Pershore Ab. Ch. Worcestershire*:—Supposed by King to be about this date, (Mun. Ant.

- iv. 100). Originally founded by Duke Oswald, nephew to Ethelred, King of Mercia, about the year 680.
- 974:—*Ramsey Ab. Ch. Huntingdonshire*:—Founded by Ailwin, a Saxon nobleman. This church was six years in building, and was completed in 974.—Bentham's Ely, 2d edit. p. 28.—Chron. Archit. p. 126.
- 980:—*Malmesbury Ab. Ch. Wiltshire*:—Built by Abbot Ælfric about this date.—Gul. Malmesb. de Gest. Reg. Angl. Moffatt's Hist. of Malmesbury, p. 74.—Probably no part of Ælfric's building remaining. See A. D. 1120.
- 980:—*Winchester Cath.*:—Rebuilt by Bishop Ethelwold, about this date. The larger crypt is supposed by Mr. Garbett to have belonged to the edifice erected by Ethelwold.—Cath. Antiq. Winchester, p. 56, 58.
- 1004:—*Oxford, St. Frideswide's Pr. Ch. now Cath.*:—Ethelred II.—King, (Mun. Ant. iv. 202. 205.) and Carter, (Anc. Arch. of Eng. i. p. 25. pl. xxviii.) ascribe the building to this period. See A. D. 1111.
- 1010:—*Greensted Ch. Essex*:—A curious wooden structure.—*Vetusta Monumenta*, vol. ii. pl. 7. but certainly no part of this date.
- 1020:—*Bartlow Ch. Cambridgeshire*:—Canute.—This church has a round tower at the west end, part of which is supposed to have belonged to the church mentioned in the Saxon Chron. (Ingram's Edit. p. 202.) as "a minster of stone and lime," built by order of Canute, for the souls of the men slain at the battle of Assandune.—Lysons's Mag. Brit. vol. ii. pt. 1. p. 49.
- 1043:—*Coventry Pr. Ch. Warwickshire*:—Leofric, Earl of Chester.—The ruins only of this building remain. See Carter's Anc. Arch. i. pl. xliii. for view of a fragment of the south wall.—Dugdale's Warwickshire, edit. 1765, p. 105.
- 1057:—*Ch. of St. John, Chester, then the Cath.*:—A portion of the nave, now used as a parish church. Supposed to have been built in the time of Leofric, E. of Chester, who died in 1057.—Lysons's Mag. Brit. vol. ii. p. 437.
- 1058:—*Gloucester Ab. Ch. now Cath.*:—Aldred, Bishop of Worcester.—Probably no part of Aldred's building now existing, except the crypt under the choir.—Lysons's Gloucestershire Antiq. p. 18. See Acc. of this Cath. by Soc. of Antiquaries.
- 1062:—*Waltham Ab. Ch.*:—Harold, son of Godwin, Earl of Kent.—Carter calls the present church "a Saxon pile, erected by Harold in 1062," *Gent. Mag.* Vol. LXXVII. p. 929; and Mr. Burdon, though he considers the architecture as Norman, ascribes the building to the same period.—*Archit. Antiq.* iii. 22.

Buildings of very early Date, and commonly regarded as of Saxon Origin, but their Eras are very uncertain.

- Dewsbury Ch. Yorkshire*:—This church mostly rebuilt in 1766, retains traces of the architecture of the twelfth century; but it is chiefly remarkable on account of a Saxon tomb and sculptures still remaining.—Whitaker's Hist. of Leeds, p. 300.
- Sherburne Ch. Yorkshire*:—The nave is considered by Dr. Whitaker as a specimen of "pure Saxon architecture."—Hist. of Leeds, p. 149.
- Iselham Ch. Cambridgeshire*:—Converted into a barn; small, round-headed windows; east end circular, and vaulted with stone; herring-bone masonry. Lysons says, "it is of the most simple style of Saxon architecture; and seems to indicate that the foundation was very little, if at all, later than the time of the conquest."—Mag. Brit. Cambridgeshire, p. 220.
- Dinton Ch. Buckinghamshire*:—Semicircular headed doorway, with sculpture in the space between the arch and the lintel.—*Archæol.* x. 167. King's Mun. Ant. vol. iv. p. 86.
- Upton Ch. Buckinghamshire*:—Single space, tower in the centre, chancel vaulted and ribbed.—Lysons's Mag. Brit. Bucks, p. 653.
- Avington Ch. Berkshire*:—"A very curious specimen of Saxon architecture;" having "a very singular font, of rude workmanship."—Lysons's Mag. Brit. Berks. p. 238.
- Clapham Ch. Bedfordshire*:—Has a square tower, "remarkable for the extreme simplicity and rudeness of its construction."—Rickman on Gothic Architecture, 3rd edit. p. 46.
- Kirklington Ch. Cumberland*:—According to Lysons "is a very complete Saxon church, having undergone no alteration."—Mag. Brit. vol. iv. p. clxxxix.
- Warwick Ch. Cumberland*:—"In the plain Saxon style," Lysons. East end semicircular; with thirteen narrow niches in the exterior, some of which have small openings, or windows.—Pennant's Tour in Scotland, edit. 1790, vol. ii. p. 68.—This building, or one on the same site,

is called a chapel, in a grant of it to St. Mary's Abbey, York, in the reign of William the Conqueror.—Dugdale's Monast. new edit. vol. ii. p. 519.

Barton, St. Peter's, Lincolnshire:—The lower part of the tower of this church is considered by Rickman as probably of Saxon erection.—Goth. Arch. 3rd ed. p. 45. See before, and Index.

Tower of Earls Barton Ch. Northamptonshire:—May be regarded as a specimen of Anglo-Saxon architecture.—See before, and Index.

Winchester Cathedral:—The transepts of this church Mr. Garbett contends are examples of genuine Saxon architecture.—Vide History, &c. of Winchester Cathedral, p. 60.

Anglo-Norman Era, from 1066 to 1154.

(REIGNS OF WILLIAM I.—WILLIAM II.—HENRY I.—AND STEPHEN.)

WILLIAM I.—(14 OCT. 1066 TO 9 SEPT. 1087.)

1069:—*Selby Ab. Ch. Yorkshire*:—Dugdale's Monast. new ed. vol. iii. p. 498. Choir in pointed style.

1072:—*Monk's Weremouth, Ab. Ch. Durham*:—Dugdale's Monast. new ed. vol. i. p. 502.—The tower only Norman, and of very rude execution.—Rickman on Goth. Arch. 3rd. ed. p. 180.

1077 (after):—*St. Alban's Ab. Ch. Hertfordshire*:—Abbot Paul.—The transepts, tower, and part of the nave are Norman, of a plain and bold character.—Rickman on Goth. Arch. 3rd. ed. p. 211. Clutterbuck's Hist. of Hertfordshire, vol. i. p. 58.

1078:—*Lastingham Pr. Ch. Yorkshire*:—Curious Norman crypt.—Dugdale's Monast. new ed. vol. i. p. 342. Chron. Arch. before, and Index.

1077:—*Rochester Cath. Ch.*:—Rebuilt by Bishop Gundulph. Parts of the nave of this church are considered to be the work of Gundulph, who rebuilt his cathedral, between 1077 and 1107.—G. Saunders, in Archæolog. vol. xvii. p. 17.

1080:—*Winchester Cath. Ch.*:—Bishop Walkelyn. The tower and other parts are of this date.—Milner's Winchester, 2nd. ed. vol. i. p. 194. Cath. Antiq.—Winchester, p. 57, 70.

1081:—*Ely Cath. Ch.*:—The nave and transepts, Norman. Building begun at this period, and

finished in 1106.—Suppl. to Bentham's Ely, p. 57.

1081:—*Chapel in the White Tower of London*, about this date:—Probably designed by Gundulph.—Bayley's Hist. of the Tower, vol. i. p. 107.

1084:—*Worcester Cath. Ch.*:—Bishop Wulstan.—No part of the original edifice remaining except the crypt under the choir.—Wild's Illustration of the Cath. Church of Worcester, p. 3.

1084:—*Old St. Paul's Cath. Ch. London*:—Bishop Mauritius.—Dugdale's Hist. of St. Paul's Cathedral, edit. 1818, p. 4.—Stow dates the fire which consumed the previous church of St. Paul in 1087; and says that the edifice of Bishop Mauritius was built on arches or vaults of stone, to prevent a recurrence of a like accident.—Chron. Archit. p. 117.

1086 (dedicated in):—*Hurley Ch. Berkshire*:—Has round-topped arches, with zigzag ornaments.—Lysons's Mag. Brit. vol. i. p. 300.

1085 and 1128:—*Thorney Ab. Ch. Cambridgeshire*, founded between those years.—The remains of the nave, exhibiting in the interior two tiers of semicircular arches, resting on massy pillars, are probably of this age.—Lysons's Mag. Brit. vol. ii. p. 49.—Part of the exterior is in the style of the fifteenth century.

WILLIAM II.—(9 SEPT. 1087 TO 1 AUG. 1100.)

1088 and 1123 (between):—*Part of west front of Lincoln Cath. Ch.*:—Bishop Remigius.—Finished by Bloet, the next bishop. Essex says that Remigius, being a Norman, probably employed Norman masons to superintend the building.—Archæol. vol. iv. p. 150. Wild's Illustration of Lincoln Cathedral.

1090:—*Margan Ab. Ch. Glamorganshire*:—Hoare's Giraldus, vol. ii. p. 413.

1090:—*Lindisfarne Pr. Ch. Durham*, founded about this year:—Archit. Antiq. vol. iv. p. 83.

1093:—*Durham Cath. Ch.*:—Bishop William de Karilepho.—Nave of this date.—Acc. of Durham Cath. pub. by Soc. of Ant. p. 6. Carter's Anc. Archit. i. 18.—Surtees's History of Durham, vol. i.

1095:—*Hereford Cath. Ch.*:—Bishop Rob. Loring.

—The choir and nave were built between 1079 and 1095, and finished 1115.—Storer's Cath. Heref. (d).—Duncumb's Hist. of the Co. of Hereford, vol. i. p. 452, 455.

1096:—*Norwich Cath. Ch.*:—Bishop Herbert Lozing.—Cath. Antiq.—Norwich, p. 20.—This bishop is supposed to have built the choir and ailes,

the Chapels of Jesus and St. Luke, and the transepts.

1096:—*Carlisle Cath. Ch.*:—By Wm. Rufus.—Nave, and south aile of this period.—Lysons's Mag. Brit. vol. iv. p. clxxxix. and 71.

1096:—*Christchurch Pr. Ch. Hampshire*:—Archit. Antiq. vol. iii. p. 73.

Anglo-Norman Buildings of uncertain Date, but probably earlier than the Twelfth Century.

Adel Ch. Yorkshire:—A curious south doorway with chevron mouldings, and sculpture in a kind of pediment above. Dr. Whitaker, from a record preserved in Dugdale's Monast., concludes that this church was built a little before 1100.—Hist. of Leeds, p. 176.

Barfreston Ch. Kent:—King's Mun. Ant. vol. iv. p. 72.—The architecture of this church is said to resemble the work of Bishop Ernulph, at Rochester.—Archit. Antiq. vol. iv. p. 46. Chron. Archit. p. 137.

Stewkley Ch. Buckinghamshire:—Lysons's Mag. Brit. vol. i. p. 486. Archit. Antiq. vol. ii. p. 2. and plates.

Bedfont Ch. Middlesex:—According to Lysons, contains a "Saxon arch" between the nave and chancel.—Environs of London, Suppl. p. 9.

Harlington Ch. Middlesex:—Lysons's Environs of London, Suppl. p. 129.

Pittington Ch. Durham:—Here are round-topped arches, with chevron mouldings, and twisted

and fluted pillars.—Surtees's Hist. of Durham, vol. i. p. 116.

Quenington Ch. Gloucestershire:—Grotesque ornaments.—King's Mun. Antiq. vol. iv. p. 89. Archæolog. x. 130.—Lysons's Gloucest. Antiq.

Elkstone Ch. Gloucestershire:—The chancel and south porch display the Norman style.—Lysons's Gloucestershire Antiquities, p. 4, Pl. 7, 8, 9.

Siddington Ch. Gloucestershire:—Semicircular doorway, ornamented with grotesque heads.—Lysons's Glouc. Ant. p. 14, Pl. 38.

South Cerney Ch. Gloucestershire:—Lysons's Glouc. Ant. p. 16, Pl. 44.—Doorway like Siddington, with the addition of a chevron moulding.

Bishop's Cleeve Ch. Gloucestershire:—Lysons's Gloucestershire Antiq. p. 20.—Norman, or large columns, supporting pointed arches.—See A. D. 1250.

St. Peter's Ch. Northampton:—Archit. Antiq. vol. ii. p. 7. See before, also Plates and Index.

HENRY I.—(1 AUG. 1100 TO 2 DEC. 1135.)

1100:—*Gloucester Cath. Ch.*:—Abbot Serlo built the nave about this time.—Acc. of Gloucester Cath. pub. by the Soc. of Ant. King ascribes parts of this church to the eighth century.—Mun. Ant. vol. iv. p. 143.

1102:—*Tewkesbury Ab. Ch. Gloucestershire*:—The west end of the nave is of this date; though King supposes part of the church to have been built in the eighth century.—Mun. Ant. vol. iv. p. 134. Knight's Disquisition on the Conventual Church, &c. p. 16. Lysons's Glouc. Ant. p. 23. pl. 70.; and p. 25. pl. 76.

1110:—*Tynemouth Pr. Ch. Northumberland*:—Archit. Antiq. vol. iv. p. 112.—Mr. Repton thinks the church was not finished before 1210.

1103 and 1116:—*Pr. Ch. of St. Botolph, at Colchester*, between these years, according to Repton.—Archit. Antiq. vol. i. A.

1110 and 1180 (between):—*St. Sepulchre's Ch. Northampton*:—Archit. Antiq. vol. i. L.

1111:—*St. Frideswide's Pr. Ch. Oxford*:—Prior Gaymond.—Cath. Antiq. Oxford, p. 9.—The church was dedicated in 1180 according to Wood, in consequence of the removal of the relics of St. Frideswide.

1112:—*Exeter Cath. Ch.*:—Bishop Warelwast.—Lysons's Mag. Brit. vol. vi. p. 205.—Two towers, altered by Bishop Quivill, so as to form transepts, are all the remains of Warelwast's work.

1114:—*Castor Ch. Northamptonshire*:—Tower and part of the church of this date.—Saunders in Archæolog. vol. xvii. p. 28.—Stukeley's Itinerary. See before, and Index.

1120:—*Llandaff Cath. Ch.*:—Founded by Bishop Urban.—Nave with pointed arches, clustered columns, &c.—Gough's Camden, vol. ii. p. 499. Hoare's Giraldus, vol. ii. p. 418.—King considers parts of this church as being much more ancient.—Mun. Ant. vol. iv. p. 179.

- 1121:—*St. James's Tower, Bury St. Edmund's, Suffolk*:—Built between 1121 and 1130.—Archit. Antiq. vol. iii. p. 78.
- 1122:—*Norwich Cath. Ch.*:—Built by Bishop Eborard.—Nave of this date.—Cath. Antiq. Norwich, p. 20.
- 1125:—*Bodmin Ch. Cornwall*:—Algar.—Whitaker's Cathed. of Cornwall, vol. i. p. 40.
- 1127 (about):—*Wenlock Pr. Ch. Shropshire*:—Archit. Antiq. vol. iv. p. 58.
- 1128:—*Waverley Ab. Ch. Surrey*:—Crypt still remaining.—Carter's Anc. Archit. vol. i. p. 49. Manning and Bray's History, &c. of Surrey.
- 1129:—*Winchester Cath. Ch.*:—Bishop Henry de Blois.—Part of south transept.—Cath. Antiq.—Winchester, p. 60.
- 1130:—*Rochester Cath. Ch.*:—Bishop Ernulph.—Dedicated at this time. Front of the Chapter House remaining, of Ernulph's architecture.—Thorpe's Cust. Roffens. p. 162, 163.
- 1131:—*Dunstable Pr. Ch. Bedfordshire*:—Founded by Henry I.—Nave, &c. remaining.—Archit. Antiq. vol. i. B. C. Chron. Archit. p. 139. Carter's Anc. Archit. vol. i. p. 35.—Lysons's Mag. Brit. Bedfordshire, p. 75.
- 1133:—*St. Bartholomew's Ch. Smithfield, London*:—Founded by Rahere.—Carter's Anc. Archit. vol. i. p. 22. Chron. Archit. p. 136. Vetusta Monumenta, ii. 36.
- 1133:—*Durham Cath.*—Bishop Galfrid Rufus.—Chapter House of this date.—Acc. of Durham Cath. pub. by Soc. of Antiq. p. 6.
- 1135:—*Buildwas Ab. Ch. Shropshire*:—Archit. Antiq. vol. iv. p. 67. Chron. Archit. p. 138.
- 1135:—*St. Nicholas Ch. Abingdon, Berkshire*:—Archit. Antiq. vol. i. D. Lysons's Mag. Brit. Berkshire.
- 1136:—*Hospital of St. Cross Chap. near Winchester*:—Founded by Bishop Henry de Blois.—Lowth, in his Life of Wykeham, dates the foundation of this edifice in 1136; but Godwin, (Cat. of Bishops) in 1132.—Milner's Hist. of Winchester, vol. ii. p. 153. See before, and Index.

Churches supposed to belong to this Reign, but Dates uncertain.

- Iffley Ch. Oxfordshire*:—In the beginning of this reign, though some have ascribed it to the Saxon period.—Gent. Mag. vol. lxi. p. 499. King's Mun. Ant. vol. iv. p. 86.—Chron. Archit.
- Tickencote Ch. Rutlandshire*:—Founded by Grimbold.—Contemporary with Tutbury Church in Staffordshire. Partly rebuilt in 1792.—Blore's Rutlandshire, vol. i. p. 72.; in which is a ground plan and some very accurate engravings.
- Coniston Chap. Yorkshire*:—Whitaker's History of Craven, p. 455.—Said to be the oldest remaining structure in Craven.
- St. Sepulchre's Ch. Cambridge*:—The circular part of this church considered to be Norman.—Archit. Antiq. vol. i. L.—Lysons's Mag. Brit. vol. ii. p. 50.

STEPHEN.—(2 DEC. 1135 TO 25 OCT. 1154.)

- 1136:—*Lanthony Pr. Ch. near Gloucester*:—Dugdale's Monast. Chron. Archit. p. 139.
- 1137:—*Frendsbury Ch. Kent*:—Paulinus.—Built between 1125 and 1137. Archæolog. vol. xii. p. 159.
- 1140:—*Ripon Ch. Yorkshire*:—Waddilove's Acc. of Ripon Minster, in Archæolog. vol. xvii. p. 130.; and in pamphlet.
- 1140:—Part of *Lincoln Cath. Ch.*:—Bishop Alexander.—Vetusta Monumenta. Storer's Cathed. Linc. (k.) Wild's Illustration, &c. of Lincoln Cath. p. 7.
- 1140:—*Shobdon Ch. Herefordshire*:—Oliver de Merlymond.—King's Munim. Ant. vol. iv. p. 96.—When this church was altered, several years ago, a curiously sculptured semicircular arch was removed out of it into Lord Bateman's Park.
- 1141:—*Ewenny Pr. Ch. Glamorganshire*:—Morice de Lundres.—Hoare's Giraldus, vol. i. p. 149.
- 1148:—*Castle Acre Pr. Ch. Norfolk*:—Archit. Antiq. vol. iii. p. 3.; from Blomefield's Hist. of Norfolk.
- 1150:—*Holme Cultram Ab. Ch. Cumberland*:—Lysons's Mag. Brit. vol. iv. p. cxc.
- 1150:—*South Ockendon Ch. Essex*:—Fine semicircular door-way.—Archit. Antiq. vol. i. B. 6.
- 1153:—*Kirkstall Ab. Ch. Yorkshire*:—Whitaker's History of Craven, p. 62.—Whitaker's History of Leeds, p. 118.—Archit. Antiq. vol. iv. p. 147.—This building exhibits a mixture of styles; having pointed arches and clustered pillars in the lower part of the nave, and round headed windows above.

Churches supposed to belong to this Reign, but Dates uncertain.

- Essendine Ch. Rutlandshire*:—A very curious, plain, small parish church, with two bell turrets at west end, &c. A Norman south door,

with rude sculpture.—Blore's Hist. of Rutlandshire, vol. i. p. 27.
Little Casterton Ch. Rutlandshire :—Blore's Rutlandshire, vol. i. p. 12.—Lancet windows.

Ozleworth Ch. Gloucestershire :—Hexagonal tower in the centre.—Lysons's Gloucestershire Antiq. p. 20.; and pl.

Saxon Line restored, or Plantagenets undivided, 1154 to 1272.

(REIGNS OF HENRY II.—RICHARD I.—JOHN—HENRY III.)

HENRY II.—(25 OCT. 1154 TO 7 JULY 1189.)

1154:—*Bolton Pr. Ch. Yorkshire* :—Building commenced at this period according to Whitaker, Hist. of Craven, p. 419.
 1160 (about):—*Durham Cath.* :—Bishop Hugh Pudsey, who was consecrated in 1153, built the Galilee, or chapel, at the west end.—Acc. of Durham Cath. pub. by the Soc. of Ant.—Chron. Archit. p. 144.
 1169:—*Lanercost Pr. Ch. Cumberland* :—Lysons's Mag. Brit. vol. iv. p. cxc.—The west end built in the thirteenth century.
 1170 and 1180 (between).—*New Shoreham Ch. Sussex* :—Pugin's Specimens of Gothic Architecture, vol. i. p. 7.—King ascribes this church to the reign of Edgar.—Mun. Ant. vol. iv. p. 177.
 1171:—*York Cath. Ch.* :—Abp. Roger.—The crypt of this date.—Cath. Antiq.—York, p. 30.
 1174:—*Ely Cath. Ch.* :—Bishop Ridel built the nave.—Millers's Description of Ely Cath. p. 28. Chron. Archit. p. 153.
 1177 and 1193 (between):—*Peterborough Cath. Ch.* :—Abbot Benedict.—Nave built.—Archæolog. vol. xvii. p. 16.—This part of the edifice has a painted wooden ceiling, supposed to have been executed under the direction of Walter de St. Edmond's, who became abbot of Peterborough, in 1233.—Storer's Cath. Peterb. (l).

1180:—*Glastonbury Ab. Ch. Somersetshire* :—Archit. Antiq. vol. iv. p. 191.
 1180:—*St. David's Cath. Ch.* :—The nave erected about this time, according to Sir R. Hoare.—Giraldus Cambrens. vol. ii. p. 416.
 1184:—*Canterbury Cath. Ch.* :—William of Sens.—Gervas. Cant. in decem Scriptores, col. 1302. The choir, Trinity Chapel, and Becket's Crown were erected between 1175 and 1184.—Cath. Antiq. Canterbury, p. 37.—Chron. Archit. p. 140.
 1185 (before):—*Temple Ch. London* :—Dedicated in 1185, by Heraclius, Patriarch of Jerusalem. Illustrations of Public Buildings of London, vol. i. p. 128. Chron. Archit. p. 142.
 1186:—*Lincoln Cath. Ch.* :—Bishop St. Hugh.—Storer's Cath. Linc. (l.) Chron. Archit. p. 143.—Not finished till fifty years after, under Bishop Grosseteste or Greathead. Nave and transept still remaining of this erection.
 1187 (after):—*Chichester Cath. Ch.* :—Bishop Seffrid.—Storer's Cath. Chich. (h.)—Consecrated in 1199.—Hay's Hist. of Chichester, p. 444.—The vaulting of the transept is ascribed to Bishop Poore, between 1214 and 1217.—Archæolog. vol. xvii. p. 22.

RICHARD I.—(7 JULY 1189 TO 6 APRIL 1199.)

1190 (about):—*Barnes Ch. Surrey* :—Lysons's Environs of London, vol. i. p. 15, 16.

JOHN —(6 APRIL 1199 TO 19 OCT. 1216.)

1200:—*Wenlock Pr. Ch. Shropshire* :—Archit. Antiq. vol. iv. p. 58.—West front, nave, and transept supposed to be of this date.
 1200:—*Athassel Pr. Ch. Ireland* :—Ledwich's Antiq. of Ireland, p. 516.
 1200 (about):—*Bishop's Cannings Ch. Wiltshire* :—Has been erroneously ascribed to Osmund, Bishop of Sarum, who died in 1099.—Beauties of Wiltshire, vol. iii. p. 342.
 1202:—*Winchester Cath. Ch.* :—Bishop de Lucy.—Lady Chapel, &c. of this date.—Cath. Antiq. Winchester, p. 61.—Chron. Archit. p. 143.
 1202 and 1218:—*Worcester Cath. Ch.* :—Part built

by Bishop Sylvester between those years.—The church erected by Bishop Wulstan, in 1084, was burnt in 1202; and the choir, having been rebuilt, was dedicated in 1218. Bishop de Blois is supposed by Wild to have completed the edifice of his predecessor Sylvester.—Illustration of Worcester Cath. p. 9.
 1203 (after):—*Fountain's Ab. Ch. Yorkshire* :—Abbot John de Ebor.—Hargrove's Hist. of Knaresborough, p. 211.
 1215 (about):—*St. Mary's, or Trinity Ch. Ely* :—Supplement to Bentham's Ely, p. 87.—Millers's Account of Ely Cath.

HENRY III.—(19 OCT. 1216 TO 16 NOV. 1272.)

- 1220 (before):—*Chester Cath. Chap. Ho.*:—Lysons's Mag. Brit. vol. ii. p. 439.
- 1220 to 1260:—*Salisbury Cath. Ch.* by Bishop R. Poore, between those years.—It is stated, in an inscription on the tomb of Bishop Poore, that this church was forty years in building, and was finished in 1260; but the dedication took place September 30, 1258.—Whittington's Survey of Goth. Arch. 8vo. edit. p. 184.—Cath. Antiq. Salisbury, p. 20.—Chron. Archit. p. 145.—Dodsworth's Salis. Cath.
- 1220:—*Studham Ch. Bedfordshire*:—Lysons's Mag. Brit. vol. i. p. 29. 137.
- 1220:—*Eaton Bray Ch. Bedfordshire*:—Lysons's Mag. Brit. vol. i. p. 29.
- 1224:—*Elgin Ch. Scotland*:—Pennant's Tour in Scotland, vol. i. p. 164.—Formerly a cathedral.
- 1227:—*York Cath. Ch.*:—South transept of this date.—Cath. Antiq. York, p. 30.
- 1230 (about):—*Bingham Pr. Ch. Norfolk*:—West front.—Archit. Antiq. vol. iii. p. 71.
- 1230:—*St. Mary's Ch. Lincoln*:—Pugin's Spec. of Goth. Arch. vol. i. p. 10.
- 1232:—*Ketton Ch. Rutlandshire*:—Blore's Rutlandshire, vol. i. p. 183.
- 1235:—*Ely Cath. Ch.*:—Bishop Hugh de Northwold built the Presbytery, and dedicated it in 1252.—Matt. Paris. Hist. Angl. Edit. Watsii, p. 848 and 891.—Millers's Descrip. of Ely Cath. p. 72.
- 1235:—*Lichfield Cath. Ch.*:—Nave and choir of this date.—Cath. Antiq. Lichfield, p. 63.
- 1239:—*Wells Cath. Ch.*:—Bishop Joceline de Welles.—The nave finished and the choir dedicated at this time.—Cath. Antiq. Wells p. 85.
- 1240:—*Rochester Cath. Ch.*:—Prior Will. de Hoo built the choir at this time.—Thorpe's Cust. Roff. p. 167.—Storer's Cath. Roch. (i).
- 1241:—*Jesus Coll. Chap. Cambridge*:—Dyer's Hist. of Cambridge University, vol. ii. p. 88.
- 1241:—*Ashbourne Ch. Derbyshire*:—In this church is a brass plate with an inscription, stating that the edifice was dedicated by Hugh Pateshull, Bishop of Lichfield, April 24, 1241. Gough's Camden, 1789, vol. ii. p. 305.
- 1242:—*Durham Cath. Ch.*:—Prior Melsonby begun the nave and nine altars at this period, and finished them in 1290.—Acc. of Durham Cath. by Soc. of Ant.—Chron. Archit. p. 144.
- 1242:—*Chetwode Ch. Buckinghamshire*:—Lysons's Mag. Brit. vol. i. p. 487.
- 1245:—*Westminster Ab. Ch.*:—Present edifice begun at this period.—Matt. Paris. Hist. Angl. p. 661 and 1009.—Chron. Archit. p. 148.
- 1247:—*Croyland Ab. Ch. Lincolnshire*:—Abbot Bardeney.—The north aisle, now used as a parish church, of this period.—Gough's Croyland, p. 81.
- 1247:—*St. Mary Ottery Ch. Devonshire*:—Built before 1260.—Lysons's Mag. Brit. vol. vi. p. cccxxiv.
- 1250 to 1280:—*Little Maplestead Ch. Essex*, between those years:—Archit. Antiq. vol. i. M*.
- 1260:—*York Cath. Ch.*:—North transept of this date.—Cath. Antiq. York, p. 30.
- 1261:—*St. German's Ch. Cornwall*:—Lysons's Mag. Brit. vol. iii. p. ccxxix. and 116.—Whitaker imagined the nave and north aisle to have been built by King Athelstan, about 936; and the south aisle to be more ancient.—Cathedral of Cornwall, vol. i. p. 138, 142.
- 1261:—*Mirfield Ch. Yorkshire*:—Whitaker's Hist. of Leeds, p. 362.
- 1270:—*St. Mary's Ab. Ch. York*:—Dugdale's Monasticon, new edit. vol. iii. p. 544.

Churches supposed to belong to this Reign, but of uncertain Dates.

- St. Alban's Ab. Ch. Herts*:—The choir built in this reign.—Clutterbuck's Hist. of Hertfordshire, vol. i. p. 64.
- Bishop's Cleeve Ch. Gloucestershire*:—Large piers and semicircular arches generally, but some of the arches pointed, and evidently of the same period.—Lysons's Gloucestershire Antiq. p. 20. pl. lviii.—King's Munim. Ant. vol. iv. p. 183.
- Great Casterton Ch. Rutlandshire*:—Blore's Hist. of Rutlandshire, vol. i. p. 111.—This church of the early pointed style; except the tower, probably of the reign of Henry VI.
- Ambresbury Ab. Ch. Wiltshire*:—The chancel, &c. and tower early lancet.—Hoare's Modern Wiltshire, Hundreds of Everley, &c. p. 73.

Plantagenets undivided, 1272 to 1400.

(REIGNS OF EDWARD I.—II.—AND III.—AND RICHARD II.)

EDWARD I.—(16 NOV. 1272 TO 7 JULY 1307.)

- 1272:—*St. Ethelbert's Gate House, Norwich*:—Built by the citizens after this year.—Cath. Antiq. Norwich. p. 42, pl. xxv.
- 1281:—*Croyland Ab. Ch. Lincolnshire*:—Abbot Rich. de Croyland built the east part of the church, between 1281 and 1303.—Gough's *Croyland*, p. 87. *Archit. Antiq.* vol. iv. p. 89.
- 1287:—*Tintern Ab. Ch. Monmouthshire*:—Will. of Worcester says the abbot and monks of Tintern entered their new church to celebrate public worship in 1287.—*Itiner.* p. 132.—Coxe's *Historical Tour*, vol. ii. p. 354.
- 1288:—*Exeter Cath. Ch.*:—Bishop Quivill.—The choir commenced, and the two towers of the former structure [see A. D. 1112] converted into the transept. The vaulting of the choir finished, and the altar-screen built between 1308 and 1326 by Bishop Stapeldon. Building completed by Bishop Grandisson in 1328.—*Oliver's Hist. of Exeter*, p. 23, 42, 47, 51. *Chron. Archit.* p. 162.
- 1290:—*Nave of York Cath. Ch.*:—Begun in 1290, and finished in 1330. *Cath. Antiq. York*, p. 30.
- 1290:—*North Marston Ch. Bucks*:—Built soon after this year.—*Lysons's Magn. Brit.* vol. i. p. 603.
- 1292:—*Ch. of St. Mary, Redcliffe, Bristol*:—Founded by Symon de Burton, and finished in 1376.—*Britton's Hist. of Redcliffe Ch.* p. 7.
- 1297:—*Cloisters of Norwich Cath.*:—Begun building.—*Archit. Antiq.* vol. iii. p. 86. and *Cath. Antiq.*
- 1300:—*Lady Chap. and Spire, Lichfield Cath.*:—Built by Bishop Langton.—*Cath. Antiq. Lichfield*, p. 28, 63. *Chron. Archit.* p. 168.
- 1303 (after):—*Newton Arlosh Ch. Cumberland*:—In ruins, but a square tower, built for defence against the Scotch borderers, still remains.—*Lysons's Mag. Brit.* vol. iv. p. cxc.
- 1304:—*Organ Screen of Canterbury Cath.*:—Erected by H. de Eastria.—*Cath. Antiq. Cant.* p. 51.
- 1305:—*St. Peter's Ch. in the Tower of London*:—*Bayley's Hist. of the Tower*, Part I. p. 118.
- 1306:—*Central Tower, Lincoln Cathedral*:—Upper part built by Bishop D'Alderly.—*Essex*, in *Archæologia*, iv. 156. *Wild's Lincoln Cath.*

EDWARD II.—(7 JULY 1307 TO 25 JAN. 1327.)

- 1308:—*Studley Pr. Ch. Warwickshire*:—Built.—*Dugdale's Warwickshire*, ed. 1765, p. 521.
- 1309:—*Boston Ch. Lincolnshire*:—Begun, but probably not finished till fifty years later.—*Archit. Antiq.* vol. iv. p. 116.—*Chron. Arch. Index.*
- 1318:—*Cath. and Chap. of St. Regulus, at St. Andrew's, Scotland*:—Finished.—*Pennant's Tour in Scotl.* vol. ii. p. 192.
- 1320:—*South Aile of Gloucester Cath.*:—Built by Abbot Thokey.—*Acc. of Gloucester Cath.* by the Soc. of Ant. p. 4.
- 1320:—*Nave, Transept, and Tower of Bristol Cath. Ch.*:—Built by Edm. Knowles, abbot, and Maurice, Lord Berkeley. Not finished before 1363.—*Storer's Cath. (h).*
- 1321:—*Lady Chap. of Ely Cath. now Trinity Ch.*:—*Suppl. to Bentham's Ely*, p. 61.
- 1324:—*Prior Crauden's Chap.*:—*Suppl. to Bentham's Ely*, p. 47. *Chron. Archit.* p. 163.
- 1324:—*Lincoln Cath. Ch.*:—The choir and eastern parts rebuilt.—*Storer's Cath. (l).* *Chron. Archit.* p. 143. *Wild's Illustrations of Lincoln Cathedral.*
- 1327 (after):—*Abbey Gate House, St. Edmund's-bury*:—*Archit. Antiq.* vol. iii. p. 81.

EDWARD III.—(25 JAN. 1327 TO 21 JUNE 1377.)

- 1328:—*Octagon and Lantern Tower of Ely Cath.*:—Begun building, and completed in a few years by Alan de Walsingham.—*Millers's Descr. of Ely*, p. 63.—This lantern, being much decayed, was restored by James Essex between 1757 and 1762.
- 1330:—*Chap. of St. Stephen, Westminster*:—Begun under the direction of Thomas of Canterbury, and carried on throughout the reign of Edward III.—*Smith's Antiq. of Westminster*, p. 172. *Chron. Archit.* p. 166.
- 1331:—*Choir of Ripon Ch. Yorkshire*:—Dean Wadilove's *Acc. of Ripon Minster in Archæolog.* vol. xvii. p. 135.

- 1331:—*Spire of Salisbury Cath. Ch.*:—Cath. Antiq. Salisbury, p. 72, and Plates.
- 1336 (after):—*Pr. Ch. of Denny, Cambridgeshire*:—The remains of which have been converted into a farmhouse.—Lysons's Mag. Brit. vol. ii. p. 272.
- 1337:—*South Aile of St. Mary Magdalen's Ch. Oxford*:—Rebuilt.—Neale's Views of Churches.
- 1337 (about):—*Shottesbrooke Ch. Berkshire*:—Lysons's Mag. Brit. vol. i. p. 206, 363.
- 1337 (about):—*Spire of Chichester Cath. Ch.*:—Chron. Archit. p. 168.—According to a tradition, this and Salisbury spire were built by the same architect.—Hay's Hist. of Chichester, p. 419.
- 1340:—*Beverley Minster Ch.*:—Part of nave.—Pugin's Spec. of Goth. Arch. vol. i. p. 16.
- 1343 (about):—*Spire of St. Mary's Chap. at March, in Cambridgeshire*:—"The nave is a handsome building of the fifteenth century. It has a wooden roof, with numerous projecting figures of angels, and is the richest specimen of the kind in Cambridgeshire."—Lysons's Mag. Brit. vol. ii. p. 177.
- 1344 (before):—*Gate, with Chapel over it, at Evesham Abbey, Worcestershire*:—Built by Abbot Chyryton.—Rudge's History of Evesham, p. 29.
- 1352:—*Ch. of Haslingfield, Cambridgeshire*:—Lysons's Mag. Brit. vol. ii. p. 208.
- 1352:—*Ch. of Hatley St. George, Cambridgeshire*.—Lysons's Mag. Brit. vol. ii. p. 210.
- 1352:—*Ch. of Lullingstone, Kent*:—Supposed to have been built by John de Rokesley, Lord of the manor, who died in 1361.—Thorpe's Cust. Roff. p. 126.
- 1361:—*Choir of York Cath.*:—Cath. Antiq. York, p. 31.
- 1361:—*Spire of Norwich Cath.*:—Built by Bishop Percy, after 1361.—Cath. Antiq. Norwich, p. 25.—Chron. Archit. p. 168.
- 1363:—*Choir of Carlisle Cath. Ch.*:—Built between 1363 and 1397.—Lysons's Mag. Brit. vol. iv. p. 71.
- 1366:—*South west Tower of Wells Cath. Ch.*:—Built by Bishop Harewell.—Cath. Antiq. Wells, p. 86.
- 1370 (about):—*Ch. of Sutton, Cambridgeshire*:—"A beautiful Gothic structure," built.—Lysons's Mag. Brit. vol. ii. p. 261.
- 1372 (before):—*Lambourn Ch. Berkshire*:—Lysons's Mag. Brit. vol. i. p. 309.
- 1372:—*St. Saviour's Ch. Dartmouth, Devon*.—Lysons's Mag. Brit. vol. vi. p. 158.
- 1372:—*Central Tower of York Cath. Ch.*:—Built by Walter Skirlaw.—Cath. Antiq. York, p. 32.
- 1372:—*Cloisters and Chap. Ho. of Worcester Cath.*:—Erected about this date.—Storer's Cath. (m).—The central tower finished, 1374.
- 1372:—*St. Nicholas Chap. Lynn, Norfolk*:—Built between 1371 and 1379; or, according to Repton, about 1400.—Archit. Antiq. vol. iii. p. 59.
- 1374:—*Ch. of Lambeth, Surrey*:—Erected between 1374 and 1377.—Lysons's Environs of Lond. vol. i. p. 277.

RICHARD II.—(21 JUNE 1377 TO 29 SEPT. 1399.)

- 1377:—*West end of Gloucester Cath. Ch.*:—Built by Abbot Boyfield, who vaulted the choir.—Acc. of Gloucester Cath. by the Soc. of Ant.
- 1380:—*Altar-screen at Durham Cath. Ch.*:—Acc. of Durham Cath. by the Soc. of Ant.
- 1380 and 1386 (between):—*New College Chap. Oxford*:—Built by Will. of Wykeham.—Chalmers's Hist. of the Univ. of Oxford, vol. i. p. 119. 133.
- 1381:—*Cloisters of Durham Cath.*:—Built, and Galilee repaired, by Walter Skirlaw and Bishop Langley, between 1381 and 1388.—Acc. of Durham Cath. by the Soc. of Ant.
- 1388:—*Coll. Ch. of Bunbury, Cheshire*:—The chancel of which only is remaining.—Lysons's Mag. Brit. vol. ii. p. 440.
- 1390 (before):—*Ch. of Poltimore, Devonshire*:—Lysons's Mag. Brit. vol. vi. p. 419.
- 1390 (before):—*Ch. of Wilmington, Bedfordshire*.—Lysons's Mag. Brit. vol. i. p. 151.
- 1388 and 1404 (between):—*Skirlaw Chap. Yorkshire*:—Built by W. Skirlaw.—Archit. Antiq. vol. iv. p. 126.
- 1390:—*Nave of Winchester Cath. Ch.*:—Built by Will. of Wykeham.—Cath. Antiq. Winchester, p. 65.
- 1391:—*Wimington Ch. Bedfordshire*:—Built by John Curteys, Lord of the Manor, as appears by an inscription on a fine brass plate in the church, which Messrs. L. say is "an elegant Gothic structure."—Lysons's Mag. Brit. vol. i. p. 151, in which is a view of the church.
- 1395:—*Spire of St. Michael's Ch. Coventry*:—Built between 1373 and 1395.—Dugdale's Warwickshire, edit. 1765, p. 112.
- 1396:—*Ch. of Great Shelford, Cambridgeshire*:—Supposed to have been built by Thomas Patesle, Archdeacon of Ely, and Rector of Shelford, between 1396 and 1411.—Lysons's Mag. Brit. vol. ii. p. 296.
- 1399 (built before):—*Ch. of Mere, Wilts.*:—Sir R. C. Hoare's Modern Wiltsh. Mere Hund. p. 10.

Plantagenets divided, or House of Lancaster, 1400 to 1461.

(REIGNS OF HENRY IV.—V.—AND VI.)

HENRY IV.—(29 SEPT. 1399 TO 20 MARCH 1413.)

- 1400:—*Nave, Cloisters, and part of the Chapter House of Canterbury Cath.*:—Built by Prior Chillenden.—*Cath. Antiq. Canterbury*, p. 38.
- 1400:—*Great Tower and Chapter House of the Coll. Ch. of Howden, in Yorkshire*, built, about this time, by Bishop Skirlaw.—*Archit. Antiq.* vol. iv. p. 128.
- 1402:—*West Towers of York Cath. Ch.*:—Built.—*Cath. Antiq. York*, p. 32.
- 1409:—*Spire of Hanslope Ch. Buckinghamshire*:— which had been destroyed by lightning, now built.—*Lysons's Mag. Brit.* vol. i. p. 572.
- 1410:—*Tower of Wymondham Ch. Norfolk*:—Built between 1410 and 1476.—*Dugdale's Monasticon*, new edit. vol. iii. p. 329.
- Erpingham Gatehouse, Norwich*:—Erected in this reign, at the expense of Sir Thomas Erpingham.—*Cath. Antiq. Norwich*, p. 41.
- West Doorway of St. Saviour's Ch. Southwark*.—*Pugin's Spec. of Goth. Arch.* vol. ii. p. 9.

HENRY V.—(20 MARCH 1413 TO 31 AUG. 1422.)

- 1415:—*North-west Tower of Wells Cathedral*:—Built by Bishop Bubwith.—*Cath. Antiq. Wells*, p. 87.
- 1417:—*Nave of Croyland Ab. Ch.*:—Built by Will. de Croyland, between 1417 and 1427.—*Dugdale's Monasticon*, new edit. vol. ii. p. 104. Gough's *Croyland*, p. 88. *Archit. Antiq.* vol. iv. p. 89.
- 1420:—*Walsingham Pr. Ch. Norfolk*:—Repton, in *Archit. Antiq.* vol. iv. p. 103.
- 1420 (rebuilt after):—*Chapter House of Exeter Cath.*:—Under Bishops Lacy and Bothe; except the lower part, which displays the early pointed style.—*Oliver's Hist. of Exeter*, p. 62. —*Cath. Antiq. Exeter*.
- 1422:—*Coll. Ch. of Manchester*:—Founded by Thomas West, Lord de la Warr.—*Archit. Antiq.* vol. iii. p. 13.

HENRY VI.—(31 AUG. 1422 TO 4 MARCH 1461.)

- 1424:—*Merton College Chap. Oxford*:—Built by Thomas Rodeburne.—*Chalmers's Hist. of Univ. of Oxford*, vol. i. p. 13.
- 1425 (before):—*Granchester Ch. Cambridgeshire*.—*Lysons's Mag. Brit.* vol. ii. p. 203.
- 1432:—*Ch. of Totness, Devonshire*.—*Lysons's Mag. Brit.* vol. vi. p. 534.
- 1434:—*Ch. of St. Lawrence, Reading, Berkshire*:—Rebuilt, or considerably repaired at this period.—*Lysons's Mag. Brit.* vol. i. p. 342.
- 1440:—*Ch. of Halifax, Yorkshire*:—Built between 1440 and 1480.—*Whitaker's Hist. of Leeds*, p. 382.
- 1442:—*Chap. of All Souls' College, Oxford*:—Built by Archbishop Chichele. The college itself was commenced in 1437.—*Chalmers's Hist. of Oxford*, vol. i. p. 180.
- 1442:—*South Aile of the Ch. of St. Mary Redcliffe, Bristol*:—Built by Will. Canning.—*Britton's Hist. of Redcliffe Church*, p. 8.
- 1443:—*Chap. of King's College, Cambridge*:—The building, which was commenced at this period, after being interrupted by the civil wars, and the misfortunes and death of the founder, King Henry VI. was resumed about 1479.—*Acc. of King's Coll. Chap. in Archit. Antiq.* vol. i.—*Chron. Archit.* p. 173.
- 1443 and 1464 (between):—*Beauchamp Chap. Warwick*:—Gough's *Sepulch. Monum.* vol. ii. p. 115. *Archit. Antiq.* vol. iv. p. 10.
- 1445 (before):—*Ch. of Landwade, Cambridgeshire*.—*Lysons's Mag. Brit.* vol. ii. p. 57.
- 1446:—*Roslyn Chap. Scotland*:—Begun at this period, but not finished till after 1479.—*Archit. Antiq.* vol. iii. p. 51.
- 1450:—*A. Ch. of St. Bennet of Holme, Norfolk*.—*Dugdale's Monasticon*, new edit. vol. iii. p. 80.
- 1450:—*Central Tower of Gloucester Cath. Ch.*:—Built by R. Tulley, under the abbacy of Sebroke.—*Acc. of Gloucester Cath. by the Soc. of Ant.*
- 1450:—*Ch. of St. Mary, Burwell, Cambridgeshire*:—About this date, except the roof of the nave, finished in 1464.—*Lysons's Mag. Brit.* vol. ii. p. 56, 98.
- 1455:—*Ch. of Tattershall, Lincolnshire*.—*Pugin's Spec. of Goth. Arch.* vol. i. p. 9.

1458:—*Tower of Chester Cath. Ch.*:—Built under the abbacy of John Ripley.—Storer's Cath. (*f*).
Lysons's Mag. Brit. vol. ii. p. 441.

1458 (after):—*Chap. on the Bridge at Wakefield, Yorkshire*.—Whitaker's Hist. of Leeds, p. 289.

1458:—*Choir of the Ch. of Luton, Bedfordshire*:—Built about this period by John Wheathamstede. The adjoining Wenlock Chapel was founded by John, Lord Wenlock, before 1461.
—Lysons's Mag. Brit. vol. i. p. 111.

Plantagenets divided, or House of York, 1461 to 1485.

(REIGNS OF EDWARD IV.—AND V.—AND RICHARD III.)

EDWARD IV.—(4 MARCH 1461 TO 9 APRIL 1483.)

1463:—*Ch. of Great Malvern, Worcestershire*:—Rebuilt by Sir Reg. Bray, except the Norman columns and arches of the nave.—Neale's Views of Churches.

1466:—*Ch. of Fowey, Cornwall*:—Rebuilt, or much altered, and its fine tower erected.—Lysons's Mag. Brit. vol. iii. p. 111.

1467:—*Nave of Biggleswade Ch. Bedfordshire*:—Erected about this time.—Lysons's Mag. Brit. vol. i. p. 57.

1468 (finished in):—*Ch. of Bradford, Yorkshire*.—Whitaker's Hist. of Leeds, p. 354.

1469:—*Ch. of Bodmin, Cornwall*:—Built between 1469 and 1475.—Lysons's Mag. Brit. vol. iii. p. ccxxx. and 34.

1470:—*Ch. of Wakefield, Yorkshire*:—Whitaker's Hist. of Leeds, p. 281.

1470:—*Ch. of St. Stephen, Bristol*:—About this date.—Lysons's Gloucestershire Antiq. p. 13.

1472:—*Central Tower of Canterbury Cath. Ch.*:—Begun in 1472, and finished in 1517.—Cath. Antiq. Canterbury, p. 38.

1473:—*Chap. of Magdalen College, Oxford*:—Built

by Bishop Waynfleet.—Chalmers's Hist. of Oxford, vol. i. pp. 202, 212.

1474 (before):—*Ch. of Swaffham, Norfolk*.—Gough's Sepulch. Monum. vol. ii. p. 241.

1478:—*Ch. of St. Mary, Oxford*:—Supposed to have been built by J. Carpenter, Bishop of Worcester, who died in 1476.—Pugin's Spec. of Goth. Arch. ii. 8. and Pl.

1478:—*Ch. of St. Mary, Cambridge*:—Built by Bishop Alcocke.—Dyer's Hist. of Cambridge Univ. vol. i. p. 245.

1480:—*Lady Chap. at Winchester Cath. Ch.*—Cath. Antiq. Winchester, p. 67.

1481:—*St. George's Chap. Windsor*:—Begun in 1481 and finished in 1508.—Lysons's Mag. Brit. vol. i. p. 424.—Archit. Antiq. vol. iii. p. 27.—Chron. Archit. p. 175.

1481:—*Ch. of Long Melford, Suffolk*.—Neale's Views of Churches.—Inscription on the outside.

1482:—*Ch. of Little Malvern, Worcestershire*:—Built by Bishop Alcocke.—Neale's Views of Churches.

Union of the Roses, or House of Tudor, 1485 to 1603.

(REIGNS OF HENRY VII.—HENRY VIII., ETC.)

HENRY VII.—(22 AUG. 1485 TO 21 APRIL 1509.)

1485:—*Choir of the Ch. of Stratford-on-Avon, Warwickshire*.—Neale's Views of Churches.

1490:—*Lady Chap. of Gloucester Cath.*:—Built by Abbot Farleigh, and finished in 1498.—Acc. of Gloucester Cath. pub. by Soc. of Ant. Lysons's Gloucestersh. Antiq. p. 22.

1492:—*Tower of Magdalen College Chap. Oxford*:—Erected between 1492 and 1498; the design of which is ascribed to Cardinal Wolsey.—Chalmers's Hist. of Oxford Univ. vol. i. p. 205.

1493:—*Ch. of Hillesden, Bucks.*—About this date.—Lysons's Mag. Brit. vol. i. p. 487, 579.

1494:—*North Window of Durham Cath. Ch.*:—Restored by Prior Castell.—Account of Durham Cath. by the Soc. of Ant.

1494 (after):—*Chap. at Ripon*:—Built by Marmaduke Hubby.—Leland's Itiner. vol. i. p. 90.

1500:—*Bath Ab. Ch.*:—Begun by Bishop King.—Britton's Hist. of Bath Abbey, p. 35.

1501:—*Steeple of Louth Ch. Lincolnshire*:—Built by J. Cole.—Commenced at this time and completed in 1515.—Archit. Antiq. vol. iv. p. 1.

1503:—*Henry VII.'s Chap. at Westminster*:—Commenced, and the works finished about 1512.

- Brayley's Acc. of this chapel at the end of his Hist. of Westm. Abbey, vol. i. p. 9, 10.
 1508:—*West front of Chester Cath.*:—Altered or rebuilt under Abbot Birchenshaw.—Storer's Cath. (f).—Lysons's Mag. Brit. vol. ii. p. 441.
Tower and body of the Ch. of Lavenham, Suffolk, erected in this reign; but the other parts supposed to be of the age of Edward III.—Neale's Views of Churches.

HENRY VIII.—(21 APRIL 1509 TO 28 JAN. 1547.)

- 1510:—*Entrance Tower of Brazen-nose College, Oxford*:—Begun at this period.—Pugin's Spec. of Goth. Arch. vol. ii. p. 17.
 1511:—*Chap. of St. John's Coll. Cambridge*.—Dyer's Hist. of Cambridge Univ. vol. ii. p. 232.
 1519 (before):—*Ch. of Newbury, Berkshire*.—Lysons's Mag. Brit. vol. i. p. 320.
 1521:—*Chapel of Baliol Coll. Oxford*:—Begun at this time, and finished before 1529.—Chalmers's Hist. of Oxford Univ. vol. i. p. 56.
 1530:—*Chap. of St. John's College, Oxford*.—Chalmers's Hist. of Oxford Univ. vol. ii. p. 383.
 1543:—*Ch. of Over, Cheshire*:—Rebuilt at this period.—Lysons's Mag. Brit. vol. ii. p. 719.
 1547:—*Ch. of Plympton, St. Maurice, Devonshire*:—
 Founded as a chantry chapel, by John Brackley, Esq.—Lysons's Mag. Brit. vol. vi. p. 410.
Ch. at Truro, Cornwall:—A "handsome Gothic structure," built in this reign.—Lysons's Mag. Brit. vol. iii. p. 312.
Ch. at Sefton, Lancashire:—Erected at the expense of the Rector of the parish, A. Molineux.—Bridgens's Antiq. of Sefton.
South Porch of Cirencester Ch. Gloucestershire:—Built early in this reign.—Neale's Views of Churches.
Ch. of Thaxted, Essex, appears to have been built at different times, between the reigns of Edward III. and Henry VIII.—Neale's Views of Churches.

Appendix

No. III.

CHRONOLOGICAL LIST

OF

Architectural Monuments;

EXEMPLIFYING THE PROGRESSIVE IMPROVEMENTS IN DESIGN, ARCHITECTURAL FEATURES,
AND SCULPTURE, AS DISPLAYED IN SEPULCHRAL TOMBS.

IN the extensive range of antiquarian science, there is no one subject more truly interesting, or deeply affecting, than that of sepulchral monuments. Whether considered as evidences of the art of sculpture, as memorials of history, or as tangible records of greatness and worth, they present irresistible claims on our feelings and fancies. They awaken and animate all the best sympathies of human nature; by inspiring reverence and adoration for merit and virtue,—detestation and contempt for folly and vice. To the historian they impart facts, and convey instruction; whilst the antiquary and artist resort to them as witnesses to verify the progress of art, the fluctuation of customs, the changes of fashion, the vicissitudes of the human race. In all ages, and in all countries, they manifest the glorious ambition of man to live “beyond the grave.” The engraved sarcophagi of Egypt, chiselled out of the hardest rock, seem calculated to last for ever; but their individual meaning being unintelligible, we can contemplate them only as national trophies, not personal monuments. The elegant and enlightened Grecians invented a new species of mortuary record, and employed a different process of inhumation. In the tombs, sepulchral altars, and cinerary urns of the Romans, we perceive another change: whilst the less civilized nations, whom they conquered and improved, were found to mark the places of sepulture by rude piles of stone, or conical mounds of earth. The tumulus and the pyramid, the cromlech and the kist-vaen, were very imperfect and unsatisfactory testimonials, for they recorded no name and defined no event. The Christian religion produced, amongst its great improvements and changes, a complete revolution in the moral and physical habits of mankind. It was not till some centuries after the Christian advent that interments were allowed within the walls of churches, or any thing like monumental record was adopted. The first instance we meet with of burying within a church, is that of Archbishop Cuthbert in Canterbury Cathedral, about the middle of the eighth century. This most dangerous and injurious practice, once begun, was eagerly followed by the powerful, proud, and infatuated Christians¹. It became a source of great revenue to the priesthood, and is still continued, to the disgrace of Protestant as well as Catholic churches.

¹ See Observations on the subject in the History, &c. of Bath Abbey Church.

Of sepulchral monuments before the Norman Conquest, we have no unquestionable specimens; as many of those that have been considered by some antiquaries to be of Anglo-Saxon origin, are rather to be ascribed to a Norman era.

Mr. Gough, in altering a passage from Montfaucon, says, "The monuments of England are so few in the eleventh and twelfth centuries, and even in the thirteenth, that after the most diligent search, there are periods which do not furnish any. The reigns of Henry III. and the two first Edwards afford no small number; but it was under Edward III. and Richard II. that they multiplied so fast, that new ones are continually presenting themselves, and the number increases as we come nearer our own time²."

Maurice Johnson, founder of the "Literary Society of Spalding," and Mr. Gough, afterwards, have divided and classed tombs under eight different heads:—

1st form; Coffin shaped stones, "prismatic and plain at top."

2nd form; "Prismatic and carved at the top," with crosses plain and fleury, as that of Theobald, Archbishop of Canterbury, A. D. 1160; also that of Bishop Glanville, near the altar, Rochester Cathedral.

3d form; "Tables whereon effigies or sculpture." *Robert*, Duke of Normandy, effigy cross-legged in a coat of mail, Gloucester Cath. 1134.—*King John* in Worcester Cathedral, 1213.—*Prelates* in pontifical habits, first in demi-relievi, afterwards complete effigies, as Hubert Walter, Archbishop of Canterbury, 1205.—Knights and nobles in armour, &c. as William Longespee, Earl of Salisbury, 1226.

4th form; "Tombs with testoons³, or arches over them," as those of Henry III., Edward I., Eleanor his queen, Edward the Black Prince, Henry IV., &c. This class was succeeded by more lofty tombs, with arches, crockets, pinnacles, finials, &c.

5th form; "Tombs, in chapel burial places." These consisted mostly of open screens with doors, altar monuments, piscinas, niches, &c. several of which remain in Wells, Salisbury, Exeter, and other cathedrals.

6th form; "Inlaid with brass," both representing figures of the deceased, and inscriptions either in cameo or intaglio. These are mostly of the fourteenth century. Many fine specimens are engraved and published by Cotman; perhaps the most elaborate is in St. Alban's Abbey Church, and has been beautifully engraved for Clutterbuck's History of Hertfordshire, vol. i.

7th form; "Against the walls," "chiefly since the Reformation," many of which are preserved in Westminster Abbey Church.

8th form; "Detached buildings;" "as domes, obelisks, columns, and equestrian statues."

Though many attempts have been made by authors and by artists to elucidate and illustrate the monumental sculpture and architecture of Great Britain, and of foreign countries, I am not aware that any one work has ever been executed sufficiently ample and accurate to do justice to the subject. Without alluding to Montfaucon and those of distant nations, we may venture to characterise our own, without being deemed invidious or illiberal. The ponderous, expensive, and extensive "*Sepulchral Monuments*," by Mr. Gough, though a work of leisure, wealth, and erudition, is defective in many parts, inaccurate in matter, and far from correct or tasteful in graphic representation; yet this very useful topographer censures Hollar and all his prede-

² *Sepulchral Monuments*, vol. i. Pref. p. 5.

³ Or *testers*, as those of Henry III., Queen Eleanor, Richard II. which are of wood and painted.

cessors, in whose engravings, he says, there is "neither likeness, proportion, nor any kind of truth."

The unfinished work of the late amiable and accurate Mr. C. Stothard, of "*Monumental Effigies*," only embraces a small series of statues, but all are most faithfully delineated, and had the artist lived to complete his plan, he would have satisfied the most fastidious antiquary on the sculpture and costume of ancient English effigies⁴.

The recent volume of "*Monumental Remains*," drawn by Mr. Blore, and engraved by himself and Messrs. H. and J. Le Keux, is distinguished for accuracy of drawing and beautiful execution. It is however only a fragment of a work, and, like a half told tale, serves rather to excite than gratify curiosity. The following list has been made with some labour and care, but does not profess to embrace any thing like a complete Series. It might be extended to a much greater length. The dates given may in some instances be questionable, but the authors referred to must be responsible.

First Period, (FROM 1135 TO 1272).

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| 1190:—Philip, Prior of Oxford, Oxford Cathedral.—Cath. Antiq. Oxford, p. 42, Pl. ix.—Altar tomb under three canopies, with acutely pointed arches and gables. | —Bentham's Hist. of Ely Cath. 148, Pl. xv.—Effigy enthroned, with statues in niches on each side. |
| 1202:—Allan, Abbot of Tewkesbury, Tewkesbury Abbey Church.—Gough's Sepulchral Monuments, i. p. 36*.—Knight's Cursory Disq. on the Collegiate Church of Tewkesbury, 82.—Lysons's Gloucest. Antiq. | 1255:—Walter Gray, Archbishop of York, York Cath.—Britton's York Cath. p. 59, Pl. xvii. xxxvi. |
| 1226:—William Longespee, Earl of Sarum, Salisbury Cath.—Gough's Sep. Mon. i. Pl. 41.—Britton's Salisbury Cath. p. 92, Pl. iii.—Dodsworth's Salisbury Cath. p. 201, Pl. ii.—Stothard's Mon. Effigies.—Effigy on altar tomb of wood, with trefoil-headed niches. | 1257:—Children of Henry III. Westminster Ab. Ch.—Gough's Sep. Mon. i. 49.—Brayley's Hist. of Westm. Ab. Ch. |
| 1247:—Bingham, Bishop of Salisbury, Salisbury Cath.—Gough's Sep. Mon. i. 44.—Britton's Salisbury Cath. p. 98.—Dodsworth's Salisbury Cath. | 1263:—Egidius de Bridport, Bishop of Salisbury, Salisbury Cath.—Britton's Salisbury Cath. p. 95, Pl. xxvi.—Dodsworth's Salisbury Cath. p. 215, Pl. iv.—Chantry chapel, with gables and open arches. |
| 1254:—Hugh Northwold, Bishop of Ely, Ely Cath. | 1268:—Equeblank, or Aquablanca, Bishop of Hereford, Hereford Cath.—Gough's Sep. Mon. i. 56. |
| | —:—King Sebert, Westminster Ab. Ch.—Vetusta Monumenta, ii. 32.—Brayley's Hist. of Westminster Abbey, ii. 278. |

Second Period, (FROM 1272 TO 1377).

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| 1273:—Henry III. Westminster Ab. Ch.—Gough's Sep. Mon. i. 57.—Brayley's Hist. of Westminster Abbey, ii. 76, Pl. xxxiv.—Supposed by Cavallini.—Altar tomb inlaid with different kinds of marble. Effigy of bronze. | Westminster Ab. Ch.—Vide ante, p. 157.—Vetusta Monumenta, ii. Pl. xxxi.—Brayley's Hist. of Westminster Abbey, ii. 273, Pl. xliii.—Altar tomb, with effigy under a bold canopy and gable. Wood, painted and gilt. |
| 1275:—Aveline, first wife of Edm. Earl of Lancaster, | 1287:—Sir Nicholas de Villiers and Lady, Down |

⁴ Before Mr. Stothard commenced his work he was recommended to me by that excellent sculptor Mr. Flaxman. As the young artist and antiquary was at that time inexperienced, I freely and fully advised with him on the subject, and also drew out a plan, in which the monuments were to be classed, arranged chronologically, and executed on a moderate scale, and at a moderate price. Mr. S. however followed other advice, or his own judgment, and preferred gratifying the affluent few to informing the many. A judicious work of reasonable price, and faithful delineation, is still a desideratum.

- Ampney Ch.—Lysons's Gloucestershire Antiquities, Pl. vi. p. 3.—Stone effigy, chain armour, under ogee arch, &c.
- 1290:—Eleanor, Queen of Edward I. Westminster Ab. Ch.—Vide ante, p. 160.—Gough's Sepul. Mon. i. 63.—Brayley's Hist. of Westminster Abbey, ii. 80.—Blore's Monumental Remains.—Stothard's Mon. Effigies.—Altar tomb, with shields on sides and effigy at top.
- 1292:—John Peckham, Archbishop of Canterbury, Canterbury Cath.—Blore's Mon. Remains.—Britton's Hist. of Canterbury Cath. p. 66, Pl. xviii.—Altar tomb, with effigy in a recess, under a canopy and gable.
- 1295:—Robert Vere, fifth Earl of Oxford, Earl's Colne Ch. Essex.—Gough's Sepul. Mon. i. 68.
- 1296:—Edm. Crouchback, Earl of Lancaster, Westminster Ab. Ch.—Vide ante, p. 159.—Gough's Sepul. Mon. i. 69.—Brayley's Hist. of Westminster Abbey, ii. 276, Pl. xv.—Stothard's Mon. Effigies.—Effigy under triple canopy, with gables and pinnacles.
- 1298:—William de Luda, Bishop of Ely, Ely Cath.—Bentham's Hist. of Ely Cath. p. 152, Pl. xvii.—Three cinquefoil angles and gables, with pinnacles over a monumental brass.
- 1301:—Brian Fitz-Alan Baron Bedale, Bedale Ch. Yorkshire.—Blore's Mon. Remains.—Effigy on altar tomb, with statues, much decayed.
- :—Gervase Alard, Winchelsea Ch.—Blore's Mon. Remains.—Effigy on altar tomb under an enriched canopy and gable. Stone.
- 1324:—Aymer de Valence, Earl of Pembroke, Westminster Ab. Ch.—Vide ante, p. 159.—Gough's Sepul. Mon. i. 85.—Blore's Mon. Remains.—Stothard's Mon. Effigies.—Brayley's Hist. of Westminster Ab. Ch. ii. 274, Pl. xliii.—Effigy on altar tomb, with canopy and gable much enriched. Wood, painted and gilt.
- 1326:—Edward II. Gloucester Cath.—Acc. of Glouc. Cath. by Soc. of Ant. Pl. xvi. and xvii.—Stothard's Mon. Effigies.—Effigy of the monarch on a large altar tomb under a lofty canopy. The whole richly decorated with arches, pinnacles, &c.
- 1331:—Sir James Douglas, Douglas Ch. Scotland.—Blore's Mon. Remains.—Effigy in a recess, covered by a canopy of bold and elegant form.
- 1333:—Mepham, Archbishop of Canterbury, Canterbury Cathedral.—Gough's Sepul. Mon. i. 93.—Britton's Canterbury Cath. p. 67, Pl. ix.—Coffin shaped tomb, enclosed in a double screen with open cinquefoil arches on each side.
- 1334:—John of Eltham, Earl of Cornwall, Westminster Ab. Ch.—Gough's Sepul. Mon. i. 94, Pl. xxxi.—Pugin's Specimens of Goth. Arch. ii. Pl. xxxi.—Stothard's Mon. Effigies.—Brayley's Hist. Westminster Ab. Ch. ii. 161, Pl. xxix.—Altar tomb with effigy.
- 1337:—John Hotham, Bishop of Ely, Ely Cath.—Bentham's Hist. of Ely Cath. 158, pl. xviii.—Altar tomb enclosed in a square screen, with arches and pannels.
- 1348:—Stratford, Archbishop of Canterbury, Canterbury Cath.—Gough's Sepul. Mon. i. 101.—Britton's Canterbury Cath. p. 68.—Altar tomb under enriched canopy, with pinnacles, &c.
- 1352:—Haymo de Hethe, Bishop of Rochester, Rochester Cath.—Gough's Sepul. Mon. i. 103, Pl. xxxvii.—Altar tomb under a gable canopy, with tracery, &c.
- 1355:—Elizabeth, wife of William de Montacute, Oxford Cath.—Britton's Oxford Cath. p. 42, Pl. ix.—Altar tomb with pannels between buttresses, and effigy.
- 1356:—Bartholomew, Lord Burghersh.—Lincoln Cath.—Gough's Sepul. Mon. i. 108.—Wild's Lincoln Cath. p. 35.—Altar tomb with effigy under an elaborate canopy, recessed.
- 1359:—Hugh le Despenser and his wife, Tewkesbury Ch.—Lysons's Glouc. Antiq. p. 24, Pl. lxxii.—Archæologia, xiv. p. 143.—Altar tomb with effigies under a lofty canopy of four tiers of open arches.
- 1368:—Maurice, Lord Berkeley, Bristol Cath.—Gough's Sepul. Mon. i. 28.—Lysons's Glouc. Antiq. Pl. lxxxix.—Effigy in a recess in wall under a singular canopy of four inverted arch mouldings, with bold crockets and finials.
- 1369:—Lewis Charlton, Bishop of Hereford, Hereford Cath.—Gough's Sepul. Mon. i. 123, Pl. xlvii.—Altar tomb with effigy under a canopy.
- 1369:—Philippa, Queen of Edward III., Westminster Ab. Ch.—Blore's Mon. Remains.—Altar tomb with effigy.—Brayley's Westm. Ab. Ch.
- 1370:—Thomas Beauchamp, Earl of Warwick, Warwick Ch.—Blore's Mon. Remains.—Altar tomb with pannels and small statues, effigy, &c.
- 1372:—Nicholas, Lord Cantilupe, Lincoln Cath.—Gough's Sepul. Mon. i. 130.—Wild's Lincoln Cath. p. 36, Pl. xv.—Effigy on altar tomb under a gable canopy with crockets and finials, and open tracery.
- 1376:—Edward the Black Prince, Canterbury Cath.—Gough's Sepul. Mon. i. 136.—Stothard's Mon. Effigies, Pl.—Blore's Mon. Remains, Pl.—Britton's Canterbury Cath. p. 64.—Woolnoth's Canterbury Cath. p. 87, Pl. xix.—Effigy

on altar tomb, with enamelled shields in pannels, beneath a wooden tester, supporting his helmet, crest, &c.

1377:—Edward III., Westminster Ab.—Gough's Sepul. Mon. i. 139.—Brayley's Hist. West-

minster Ab. Ch.—Stothard's Mon. Effigies.—Pugin's Specimens, ii. Pl. 32.—Altar tomb, with figures in niches, on a basement, containing shields in pannels: effigy in bronze, wooden canopy over the whole.

Third Period, (FROM 1377 TO ABOUT THE MIDDLE OF HENRY VIII.'S REIGN).

1381:—Sudbury, Archbishop of Canterbury, Canterbury Cath.—Gough's Sepul. Mon. i. 144.—Britton's Canterbury Cath. p. 67. Pl. xxiii.—Large altar tomb, under an insulated canopy, much enriched.

1381:—Thomas Hatfield, Bishop of Durham, Durham Cath.—Blore's Mon. Remains.—Altar tomb, with effigy under an arch of stone.

1382:—John De la Mere and Lady, Minchin Hampton Ch.—Lysons's Gloucestersh. Ant. p. 14. Pl. xxxvii.—Effigies in two recesses, under ogee canopies.

1389:—Sir Robt. Fulshurst, Barthomley Ch. Cheshire. Lysons's Mag. Brit. ii. 447.

1391:—Sir Guy O'Brien, Tewkesbury Ch.—Gough's Sepul. Mon. i. 152.—Stothard's Mon. Effigies.—Neale's Tewkesbury Church, p. 17. Pl. viii.—Altar tomb, with effigy under a lofty canopy of four tiers of open arches.

1394:—Sir John Hawkwood, Sible Hedingham Ch. Essex.—Gough's Sepul. Mon. i. p. 153.—Mural altar tomb, with shields, ogee arch, with four crockets, finials, birds, fox, &c. in spandrels.

1394:—Sir Hugh Calveley, Bunbury Ch. Cheshire.—Lysons's Cheshire, p. 446, Pl. xiv.—Stothard's Mon. Effigies.—Effigy on an altar tomb, with niches and shields.

1397:—Richard II. and his Queen, Westminster Ab. Ch.—Brayley's Hist. West. Ab. ii. 111. Ackermann's Westm. Ab. Ch.—Altar tomb, with niches, and effigies of the King and Queen.

1400:—Sir Bernard Brocas, Westminster Ab. Ch.—Brayley's Hist. Westminster Ab. Ch. ii. 156.—Ackermann's Hist. Westminster Ab. Ch. ii. 116. Pl. xxx.—Altar tomb, with effigy under canopy, enriched with tracery.

1404:—William of Wykeham, Bishop of Winchester, Winchester Cath.—Gough's Sepul. Mon. ii. 13*.—Blore's Mon. Remains.—Britton's Hist. Win. Cath. p. 93. Pl. xvi.—Chantry chapel, enclosed by a lofty, open screen, an altar tomb with effigy.

1407:—Richard Metford, Bishop of Salisbury, Salisbury Cath.—Britton's Salisbury Cath. p. 94.

Pl. ix.—Dodsworth's Salisbury Cath. p. 217, Pl. v.—Altar tomb, with effigy, under a Tudor arch, enriched with tracery, &c.

1408:—John Gower, the poet, St. Saviour's Ch. Southwark.—Gough's Sepul. Mon. ii. 24, Pl. viii.—Blore's Mon. Remains, Pl.—Mural screen, with effigy in recess, on altar tomb.

1408:—Wingfield, Letheringham Ch. Suffolk.—Gough's Sepul. Mon. ii. p. 27. Pl. ix.—Altar tomb, with figures in niches, under a canopy, enriched with tracery and armorial bearings.

1412:—Henry IV. and his Queen, Canterbury Cath.—Gough's Sepul. Mon. ii. p. 31.—Blore's Mon. Remains, Pl.—Stothard's Mon. Effigies.—Britton's Canterbury Cath. p. 64.—Alabaster altar tomb, with effigies of the King and Queen, under a canopy of wood.

—:—Supposed Sir — Kirkham, Paignton Ch. Devonshire.—Lysons's Devonshire, p. 339, Pl. xvii.—Three open Tudor arches, in the two side ones effigies of a knight and lady, on altar tombs, with figures in niches, surmounted by several figures of eagles, on canopied pedestals.

1415:—Thomas Fitz Alan, Earl of Arundel, Arundel Ch. Sussex.—Gough's Sepul. Mon. ii. 45, Pl. xxii.—Blore's Mon. Remains, Pl.—Stothard's Mon. Effigies, Pl.—Altar tomb, with statues in niches, and effigies of the Earl and Beatrix his wife: their heads under canopies of singular design.

1419:—Edm. Stafford, Bishop of Exeter, Exeter Cathedral.—Britton's Exeter Cath.—Oliver's Hist. of Exeter, &c.—An elegant altar tomb, with niches, tracery, shields, and effigy, under a canopy, or tester, elaborately sculptured. Bishop Bronescombe died in 1280, but his monument corresponds precisely with that of Stafford's, in design, and is of the age above named.

1422:—Henry V. Westminster Ab. Ch.—Gough's Sepul. Mon. ii. 59. 63.—Brayley's Hist. West. Abbey, ii. 83, Pl. x.—Pugin's Specimens, ii. Pl. xxxiii. xxxiv.—Perhaps this is the most expensive and elaborate monumental chantry ever executed in England. It consists of

- two staircase turrets, formed of niches, canopies, crockets, statues, doors, &c. diverging from which are screens, covered with tracery, and sculpture. This chantry occupies the whole space between two columns at the eastern extremity of the Abbey Church, and extends over the aisle, finishing against Henry the Seventh's Chapel.
- 1423:—Bowett, Archbishop of York, York Cath.—Gough's Sepul. Mon. ii. 75, Pl. xxvii.—Britton's York Cath. p. 60, Pl. xxvi.—Lofty and magnificent canopy between two pillars, much enriched with open niches, pinnacles, &c.
- 1424:—Bubwith, Bishop of Bath and Wells, Wells Cath.—Britton's Wells Cath. p. 110.—Hexangular chantry chapel, between two pillars of the nave, enriched with pannelling, niches, shields, open screen, &c.
- 1426:—Ralph Neville, first Earl of Westmoreland, Staindrop Ch. Durham.—Gough's Sepul. Mon. ii. p. 81, Pl. xxix.—Blore's Mon. Remains, Pl.—Altar tomb, sustaining effigies of the Earl and his two Countesses, and adorned with niches, tracery, &c.
- 1431:—Lord Bouchier, Westminster Abbey Ch.—Gough's Sepul. Mon. ii. 97, Pl. xxxii.—Brayley's Hist. Westminster Abbey, ii. 176, Pl. ii.—Screen-work over a tomb, sculptured with many armorial bearings.
- 1432:—Sir Edw. Bensted, Bennington Ch. Hertfordshire.—Gough's Sepul. Mon. ii. 102, Pl. xxxiv.—Effigy on a high altar tomb, under a canopy.
- 1438:—Archibald, Lord Douglas, Douglas Ch. Scotland.—Blore's Mon. Remains, Pl.—Effigy on altar tomb, with figures in niches, under a stone canopy.
- 1439:—Isabella, Countess of Warwick, Tewkesbury Ch.—Gough's Sepul. Mon. ii. 122, Pl. xxxix.—Neale's Tewkesbury Church, p. 15, Pl. vii.—Chantry chapel, with elaborate open screen work and canopies.
- 1439:—Richard Beauchamp, Earl of Warwick, Beauchamp Chap. Warwick.—Gough's Sepul. Mon. ii. 117, Pl. xxxvii.—Blore's Mon. Remains, Pl.—Stothard's Mon. Effigies, Pl.—Altar tomb, with statues in niches, effigy of bronze under herse.
- 1440:—Margaret Holand, Canterbury Cathedral.—Gough's Sepul. Mon. ii. 127, Pl. xlii.—Britton's Canterbury Cath. p. 65.—Altar tomb, with three effigies of the lady and her two husbands.
- 1443:—Cardinal Luxemburgh, Bishop of Ely, Ely Cath.—Bentham's Hist. of Ely Cath. p. 172, Pl. xix.—Altar tomb, with effigy under a canopy of three arches.
- 1443:—Henry Chichele, Archbishop of Canterbury, Canterbury Cath.—Gough's Sepul. Mon. ii. 149, Pl. xliii.—Britton's Cant. Cath. p. 68, Pl. xvii. xxiv.—Altar tomb with effigy between two turrets, surmounted by a canopy.
- 1444:—John Beaufort, Duke of Somerset, Wimborne Minster, Dorsetshire.—Blore's Mon. Remains, Pl.—Gough's Sepul. Mon. ii. 132, Pl. xlii.—Altar tomb, with pannels and effigy.
- 1446:—Humphrey, Duke of Gloucester, St. Alban's Ab. Ch.—Gough's Sepul. Mon. ii. 142, Pl. l.—Blore's Mon. Remains, Pl.—Neale's Views of Churches.—Probably designed by Abbot Wheathamstede. Screen and canopy of elaborate workmanship.
- 1447:—Cardinal Beaufort, Bishop of Winchester, Winchester Cath.—Gough's Sepul. Mon. ii. 147.—*Vetusta Monumenta*, ii. 45.—Britton's Winchester Cath. p. 95, Pl. xv.—Altar tomb, with effigy, under a magnificent and lofty canopy of arches, niches, and pinnacles, an open screen.
- 1448:—John Holland, Duke of Exeter, St. Katharine's Ch. London.—Gough's Sepul. Mon. ii. 155, Pl. liv.—The church in which this monument was placed being demolished, it will be removed to the Chapel of the Hospital now erecting in the Regent's Park, London.
- 1454:—John Kempe, Archbishop of Canterbury, Canterbury Cath.—Britton's Canterbury Cath. p. 68.—Altar tomb under lofty and elaborate canopy of three arches with pinnacles and niches.
- 1457:—Abbot Seabroke, Gloucester Cath.—Fosbrooke's Hist. of Gloucester, Pl. v. p. 178.—Gough's Sepul. Mon. ii. 182, Pl. lxxviii.—Altar tomb, with effigy and pannelling.
- 1457:—King Osric, Gloucester Cath.—Soc. of Antiq. Acc. of Glouc. Cath. Pl. viii.—Fosbrooke's Hist. of Glouc. Pl. in title page.
- 1463:—James, Lord Berkeley, Berkeley Ch. Gloucestersh.—Gough's Sepul. Mon. ii. 201, Pl. lxxvii.—Altar tomb, with two effigies under a canopy, with niches.
- 1464:—Abbot Wheathamstede, St. Alban's Abbey Ch.—Gough's Sepul. Mon. ii. 202, Pl. lxxviii.—Stone screen, with an arch of the Tudor form, with pannelling, &c.
- 1465:—Thomas Beckington, Bishop of Bath and Wells, Wells Cath.—Britton's Wells Cath. p. 110.—Altar tomb, with effigy, a square flat canopy of elaborate carving at the feet:—wood.

- 1467:—Peter Arderne, Latton Ch. Essex.—Gough's Sepul. Mon. ii. 216, Pl. lxxxv.—Altar tomb under a canopy of three arches.
- 1471:—Supposed Lord Wenlock, Luton Ch. Bedfordshire.—Gough's Sepul. Mon. ii. 224, Pl. lxxxvii.—Lysons' Mag. Brit. Bedfords.—Altar tomb, with effigy under an enriched canopy.
- 1474:—Stanbury, Bishop of Hereford, Hereford Cath.—Gough's Sepul. Mon. ii. 240, Pl. xcii.—Effigy in a chantry chapel, with fan tracery.
- 1475:—Alice, Duchess of Suffolk, Ewelme Ch. Oxfordshire.—Gough's Sepul. Mon. ii. 248, Pl. xciv.—Skelton's Oxfordshire, Pl.—Effigy on a high altar tomb, under a flat canopy, much enriched soffit.
- 1475:—John Codrington, Wapley Church, Gloucestershire.—Lysons's Gloucestersh. Antiq. p. 12, Pl. xxxiv.—Altar tomb, under an arch, enriched with pannelling.
- 1483:—Edward IV. St. George's Chap. Windsor.—Gough's Sepul. Mon. ii. 278.—*Vetusta Monumenta*, iii. Pl. viii.—Lysons's Berks, p. 210, Pl. suppl.—A chantry chapel of iron, with two turrets, very richly adorned with niches, pannelling, &c.
- 1483:—William, Lord Hastings, St. George's Chap. Windsor.—Gough's Sepul. Mon. ii. 284.—*Arch. Antiq.* vol. iii. p. 42—Chantry Chapel, lofty open screen, door-way, paintings inside, &c.
- 1483:—William Dudley, Bishop of Durham, Westminster Ab. Ch.—Brayley's Hist. of Westminster Ab. Ch. ii. 167, engraved in title to vol. i.—Altar tomb under canopy, with tracery.
- 1484:—Lionel Woodville, Bishop of Salisbury, Salisbury Cath.—Britton's Salisbury Cath. p. 94, Pl. xii.—Altar tomb, with effigy, under a cinquefoil Tudor arch.
- 1486:—Waynflete, Bishop of Winchester, Winchester Cath.—Gough's Sepul. Mon. ii. 298.—*Vetusta Monumenta*, ii. Pl. xlvi.—Britton's Winchester Cath. p. 96, Pl. xix.—A fine chantry chapel, formed by open screens, under a lofty canopy of pinnacles, &c. roof with elaborate tracery.
- 1486:—Bourchier, Archbishop of Canterbury, Canterbury Cath.—Gough's Sepul. Mon. ii. 301, Pl. cvi.—Britton's Canterbury Cath. p. 68.—Altar tomb under a canopy. Elaborately enriched with niches, pannelling.
- 1488:—Eleanor, Lady Percy, Beverly Minster.—Gough's Sepul. Mon. ii. 310, Pl. ex.—Carter's *Antient Sculpture and Painting*.—Altar tomb under an elaborate gable canopy, with fine sculpture.
- 1489:—Henry, Earl of Northumberland, Beverly Minster.—Gough's Sepul. Mon. ii. 309, Pl. cix.—Rich altar tomb, formerly under a canopy, now destroyed.
- 1496:—Audley, Bishop of Hereford, Hereford Cath.—Duncumb's Hist. of Hereford, i. 565.
- 1498:—Goldwell, Bishop of Norwich, Norwich Cath.—Britton's Norwich Cath. p. 36, Pl. xvi. and xvii.—Altar tomb under a canopy, with arches, pannelling, &c.
- 1500:—John Alcocke, Bishop of Ely, Ely Cath.—Bentham's Hist. of Ely Cath. p. 183, Pl. xxi.—Chantry chapel, richly adorned with pannelling, niches, figures, &c.
- 1500:—Morton, Archbishop of Canterbury, Canterbury Cath.—Gough's Sepul. Mon. ii. 342, Pl. cxx.—Altar tomb, with effigy, under a circular arch, enriched with figures, in niches—in the crypt.
- 1504:—Arthur, Prince of Wales, Worcester Cath.—Wild's Worcester Cath. p. 24, Pl. x.—Altar tomb, in a chantry chapel of open screen work.
- 1505:—Richard Redman, Bishop of Ely, Ely Cath.—Bentham's Hist. of Ely Cath. p. 185, Pl. xxii.—Altar tomb, under a canopy of three arches, with pannelling.
- 1507:—Thomas Savage, Archbishop of York, York Cath.—Britton's York Cath. p. 60, Pl. xxix. xxxvi.—Altar tomb, under a Tudor arch, with a niche on each side, much enriched with pannelling.
- 1516:—Henry VII. Henry VII.'s Chapel, Westminster Abbey.—Brayley's Hist. of Westminster Abbey, i. 17, Pl. lvi.—Britton's *Arch. Antiq.* vol. ii. p. 29, Pl.—Altar tomb, with effigy, inclosed by a lofty and much enriched bronzed screen.
- 1522:—Sir John Peche, Chapel of Lullingstone Castle, Kent.—Stothard's *Monumental Effigies*, Pl.
- 1522:—Sir John Spencer, Brington Ch. Northamptonshire.—Blore's Mon. Remains, Pl.—Baker's Hist. of Northamptonshire, i. 94*.—Altar tomb, with pannels and effigies, under

* In referring to this monument and this work, it is but justice to the accurate and discriminating historian of Northamptonshire to say, that his publication is an almost perfect model of English topography; and whilst it reflects honour on his knowledge and zeal, it will be a lasting credit to the county whose history it records. May he live to complete his valuable history, and may the gentry of the county come forward promptly and liberally to expedite and facilitate its progress.

- an insulated canopy of elaborate workmanship. Stone.
- 1524:—Audley, Bishop of Salisbury, Salisbury Cath.—Dodsworth's Salisbury Cath. Pl.—Britton's Hist. of Salisbury Cath. p. 98, Pl. An elaborate and highly enriched chantry chapel.
- 1525:—Prior Birde, Bath Abbey Ch.—Britton's Hist. of Bath Abbey Ch. p. 50 and 90, Pl. x.—Chantry chapel, with open screen of window-tracery, doors, &c. groined canopy.
- 1528:—Fox, Bishop of Winchester, Winchester Cath.—*Vetusta Monumenta*, ii. 50, Pl.—Britton's Hist. of Winchester Cath. p. 94, Pl. xvii.—Chantry chapel of elaborate workmanship, with an emaciated effigy in niche beneath the floor of the chapel.
- 1532:—William Warham, Archbishop of Canterbury, Canterbury Cath.—Blore's *Mon. Remains*, Pl.—Britton's Hist. of Canterbury Cath. p. 69, Pl. viii. xxiv.—Altar tomb with effigy in a recess, and highly enriched canopies.
- 1532:—Islip, Abbot of Westminster, Westminster Abbey Ch.—Brayley's Hist. of Westminster Abbey, ii. p. 188, Pl. xxiv. and xlv.—Chantry chapel. See Index.
- 1533:—Nicholas West, Bishop of Ely, Ely Cath.—Bentham's Hist. of Ely Cath. p. 189, Pl. xxiv.—Chantry chapel, profusely decorated with niches, &c. and fan tracery in ceiling.
- 1544:—Wm. Charlton and his wife, Shrewsbury Abbey Ch.—Neale's *Views of Churches*.—Altar tomb, with effigies.
- 1547:—Longland, Bishop of Lincoln, Lincoln Cath.—Pugin's *Specimens of Gothic Architecture*, vol. i. p. 38, Pl. lv. lvi.—Chantry chapel, inclosing an altar tomb.
- :—Wm. Parker, Abbot of Gloucester, Gloucester Cath.—Fosbrooke's Hist. of Gloucester, Pl. vi.—Effigy on altar tomb, with niches, &c.
- :—Wakeman, first Bishop of Gloucester and last Abbot of Tewkesbury, Tewkesbury Ch.—Lysons's *Gloucestershire Antiq.* p. 16, Pl. xlv.—Neale's *Tewkesbury Church*, p. 19, Pl. ix.—Emaciated effigy, under canopies of elaborate tracery.
- 1555:—Gardiner, Bishop of Winchester, Winchester Cath.—Britton's *Winchester Cath.* p. 96, Pl. xviii.—Chantry chapel, lower part of Italian character, upper of florid screen work.

* * In the preceding list, and in other parts of this volume, when "*Brayley's History, &c. of Westminster Abbey*" is referred to, it is justice to record that the work was projected by, and was the property of Mr. J. P. Neale, from whose drawings the engravings were executed. The whole of the literary part being by Mr. Brayley, occasions the perpetual reference to his name. Another work on Westminster Abbey, 2 vols. 4to. though not so much referred to, will be found to contain a series of very interesting engravings from drawings by Pugin, Westall, Mackenzie, &c. This is generally designated "*Ackermann's Westminster Abbey*," from having been projected and published by that respectable anglicised German, although it was written by Dr. Coombe. A small octavo work, illustrative of the cathedrals, is referred to, as "*Storer's Cathedrals*," the engraver, and projector; but the literary portion was written almost wholly by a Mr. Brown, who manifested much intemperate zeal in his political and religious remarks. In a tour on the continent he terminated his earthly career in the prime of life, with a mind ever seeking after knowledge, although it was already amply stored. The publication referred to in the preceding list, as Neale's *Views of Churches*, may be regarded as the work of Messrs. Neale and Le Keux, with accounts written by Mr. Moule, author of a very useful work, entitled "*Bibliotheca Heraldica*." Blore's "*Monumental Remains*," though wholly executed from the drawings of that faithful artist, is the joint work of himself, of Messrs. H. and J. Le Keux, and with literary essays by Dr. Bliss, the learned editor of Wood's "*Athenæ Oxoniensis*."

Appendix,

No. IV.

List of Pulpits.

THE PULPITS of the Cathedrals and in many large churches were formerly objects of peculiar regard with the clergy, and were consequently designed and executed with all the skill and ornament that could be bestowed on them by the wealth and talents of the respective parties. They were generally placed in the eastern part of the church, facing the west, that the congregation might direct their faces to the east. The puritans, however, departed from this arrangement, by following the example of Sir Walter Mildmay in his chapel of Emanuel College, Cambridge. A clock was placed over the pulpit of Dunstable Priory Church in 1483. Hour glasses were formerly affixed to many pulpits. A rector of Bibury, in Gloucestershire, is said to have preached two hours at a time, by his glass; the 'squire of the parish preferring his pipe at home to the soporific discourse of the parson, retired to his own house after the text, and returned to hear the blessing'. Priests were sometimes provided with watches by the parish².

Northleach Ch. Gloucestershire:—Octagonal, with tracery on a slender pillar.—Lysons's *Antiq. of Gloucestershire*, Pl. xxx.

Cirencester Ch. Gloucestershire:—Octagonal, with tracery on a slender pillar.—Lysons's *Antiq. of Gloucestershire*, Pl. xxx.

Thornbury Ch. Gloucestershire:—Octagonal, with pannels.—Lysons's *Antiq. of Gloucestershire*, Pl. xxx.

Winchcomb Ch. Gloucestershire:—Octagonal, pannelled, with embattled top.—Lysons's *Antiq. of Gloucestershire*, Pl. xxx.

North Cerney Ch. Gloucestershire:—Octagonal, with tracery.—Lysons's *Antiq. of Gloucestershire*, Pl. vii.

Pitchcomb Ch. Gloucestershire:—Square, with tracery.—Lysons's *Antiq. of Gloucestershire*, Pl. vii.

Tamerton Ch. Cornwall:—Enriched with tracery and shields, canopy above with tracery, painted and gilt.—Lysons's *Cornwall*, p. ccxxxii.

Egloshayle Ch. Cornwall:—Octagonal, with deep pannels and shields.—Lysons's *Cornwall*, p. ccxxxii. Pl. xvii.

Combe Ch. Oxfordshire:—Octagonal, with tracery.—Skelton's *Oxfordshire Antiquities*, p. 15, Pl.

Conway Ch. Caernarvonshire:—Multangular irregular figure, with tracery and battlements at top.

South Molton Ch. Devon:—Octagonal, with figures in niches, &c. on a slender pillar.—Lysons's *Devon*, p. 329, Pl.

Bovey Tracey Ch. Devon:—Enriched with niches and foliage, gilt.—Lysons's *Devon*, p. 329, Pl.

Totnes Ch. Devon:—Enriched with tracery and shields.—Lysons's *Devon*, p. cccxxix. Pl. ix.

Harburton Ch. Devon:—Enriched with foliage and figures in niches.—Lysons's *Devon*, p. cccxxix.

Worcester Cathedral:—Octagonal, enriched with niches, and a canopy.—Pugin's *Specimens*, vol. ii. Pl. xlii.

Magdalen College, Oxford:—Octagonal, with little ornaments. Stone.—Pugin's *Specimens*, vol. ii. Pl. xliii.

Wolverhampton, Staff.:—A fine stone pulpit with stone steps, hand rail, &c.

Winchester Cath.:—Cath. *Antiq. Winchester*, p. 76, Pl. xxi.

Bristol Cath.:—Stone, with pannels, tracery, &c.

Southwell Ch.:—In the shape of a chalice, with a foot and shaft, and attached steps.—Gough's *Sepul. Mon.* ii. 376.

¹ Rudder's *Gloucestershire*—Bibury.

² Manning's *History, &c. of Surrey*, i. 31.

Appendix,

No. V.

List of Fonts,

PRESENTING ARCHITECTURAL FEATURES.

THE date of Fonts, in general, can only be inferred by their style of design, or architectural features: those of the earliest class are very rude both in form and execution, and must have been the workmanship of unskilled artisans. After the full establishment of the pointed system in Christian architecture they are found to participate in the beauty and symmetry of the churches in which they are respectively placed: and in the reigns of Edward III. and his immediate successors we find them highly adorned with pannels, tracery, armorial bearings, &c. In a few instances they have inscriptions, as in those of Lullington, Somersetshire, and Godmundham, Yorkshire¹.

Childrey Ch. Berks:—Circular *lead*en font, with figures.—Lysons's Mag. Brit. i. p. 207, Pl. xix.

Ashover Ch. Derbyshire.—Circular *lead*en, with niches and figures.—Topographer, vol. i. p. 61.

Great Plumstead Ch. Norfolk.—Circular basin on fluted columns, with figures and ornaments—*lead*. Etched by Cotman.

Dorchester Ch. Oxon.:—Circular *lead*en basin, with figures in arches, on a more modern stone base.—Shelton's Oxfordshire.

Pucklechurch Ch. Gloucestershire:—Square at the top, basin in the form of a Norman capital.—Lysons's Glouc. Antiq. Pl. lxii.

Aylesbury Ch. Bucks.:—Circular basin, of classical contour, on a sculptured base, resembling an inverted capital.—Lysons's Mag. Brit. i. p. 489. Pl.

Castle Rising Ch. Norfolk.—Square basin, with grotesque sculpture, on a circular base, with tori mouldings.—Vide ante, Pl.

Sapcote Ch. Leicestershire.—Circular, with sculptured ornaments.—Simpson's Baptismal Fonts.

Pauler's-Pury Ch. Northamptonshire.—Circular, with sculpture, on a plain block.—Baptismal Fonts.

Green's Norton Ch. Northumberland.—Circular,

enriched with roses in diamond pannels.—Baptismal Fonts.

Avington Ch. Berks.—Circular, with rude figures in bassi relievi under arches.—Vide ante, Pl. and Index.—Lysons's Mag. Brit. vol. i. p. 207, Pl. xxi.

Holt Ch. Worcestershire.—Circular, with grotesque carving.

Rotherfield Grays, Oxon.:—Square, with columns in the angles.—Archæologia, vol. x. Pl. xxiv. p. 186.

Fincham Ch. Norfolk:—Square, with figures in arches.—Archæologia, vol. x. Pl. xxvii. p. 190.

Sharnbourn Ch. Norfolk.—Square, on four pillars, with grotesque carving.—Archæologia, x. Pl. xxiii. p. 186.

Burnham Deepdale Ch. Norfolk.—Square, on pillars. Figures in arches.—Archæ. x. Pl. xix. p. 180.

East Meon Ch. Hants:—Square, on circular basement, and four columns. Figures in rude sculpture.—Archæ. x. Pl. xx. p. 183.—Vide Ante, Pl.

Lincoln Cath.:—Square, supported on four columns, round a circular shaft. Rude sculpture.—Baptismal Fonts.

Belton Ch. Lincolnshire:—Octagonal, with figures in arches, on low columns.—Baptismal Fonts.

¹ A very interesting illustration of Fonts is now publishing from drawings by Mr. Simpson, Jun. of Stamford, with descriptions by Wm. Twopenny, Esq. a gentleman well qualified to elucidate the subject.

- Wansford Ch. Northamptonshire:—Circular, with figures in arches, on four pillars.—Baptismal Fonts.
- Winchester Cath.—Square, with rude sculpture, on a circular basement, surrounded by four columns. Britton's Winch. Cath. p. 104. Pl. xxx.
- Deeping, St. James's Ch. Lincolnshire:—Circular, with intersecting arches.—Baptismal Fonts.
- St. Martin's Ch. Canterbury:—Circular, with intersecting arches, and interlaced ornament.—Vide ante, Pl.—Baptismal Fonts.
- Lullington Ch. Somerset:—Circular, with intersecting arches, and an inscription between rows of heads and roses.—Vide ante, Pl.
- Osbourne Ch. Lincolnshire:—Circular, with an octagonal top and base—intersecting arches.—Baptismal Fonts.
- Belaugh Ch. Norfolk:—Circular, bowl shaped, on circular shaft, surrounded by four columns.—Archæologia, xvi. p. 336, Pl. xxxviii.
- Aswarby Ch. Lincolnshire:—Circular, with four attached columns.—Baptismal Fonts.
- Waltham on the Wolds, Leicestershire:—Octagonal basin, with intersecting arches, on a pedestal of the same form.—Baptismal Fonts.
- Barrow Ch. Leicestershire:—Circular basin, with pointed arches, enclosing heads, &c. on clustered pedestal.—Baptismal Fonts.
- All Saints Ch. Leicester.—Circular basin, with trefoil arches, on octangular pedestal.—Baptismal Fonts.
- Barnack Ch. Northamptonshire:—Circular basin, with octagonal top, pedestal surrounded with trefoil arches.—Baptismal Fonts.
- West Deeping Ch. Lincolnshire:—Octagonal, with shields round the basin, columns and pointed arches on the pedestal.—Baptismal Fonts.
- St. Mary Magdalen Ch. Oxford:—Octagonal, enriched with tracery.—Neale's Views of Churches.
- St. Peter's Ch. Northampton:—Octagonal, enriched with tracery.—Carter's Ancient Sculpture, &c. also ante, and Index.
- Swanton Abbott Ch. Norfolk:—Octagonal, with pannelling.—Archæol. xvi. p. 336, Pl. xliii.
- Shorne Ch. Kent:—Octagonal, with pannelling and sculpture.
- Upminster Ch. Essex:—Octagonal, with pannelling.—Archæolog. xvi. 336, Pl. xliii.
- Horsham St. Faith Ch. Norfolk:—Octagonal, with pannelling and angel brackets.—Archæolog. xvi. 336, Pl. xliii.
- Wells Ch. Norfolk:—Octagonal, with pannelling and angel brackets.—Archæolog. xvi. 336, Pl. xliii.
- Childerditch Ch. Essex:—Octagonal, with pannels.—Archæolog. xvi. 336, Pl. xlii.
- Worsted Ch. Norfolk:—Octagonal, with pannelling and angel brackets, raised on three steps.—Archæolog. xvi. 336, Pl. xlii.
- Cold Ashby Ch. Northamptonshire:—Octagonal, with pannelling and battlements.—Archæolog. xvi. 336, Pl. xlii.
- Sudbury Ch. Suffolk:—Octagonal, with pannelling. Over it an elaborate cover, resembling a steeple.—Neale's Views of Churches, Pl.
- Leverington Ch. Cambridgeshire:—Octagonal, with figures in niches.—Lysons's Cambridgeshire, p. 60, Pl. xvii.
- Luton, Ch. Bedfordshire:—Font enclosed in hexagonal building of open screen work.—Lysons's Bedfordshire, p. 31, Pl. vi.
- Godmundham Ch. Yorkshire:—Square basin, tracery at sides, and shields—inscription.—Fowler's etchings.
- St. Mary's Ch. Shrewsbury:—Octagonal, with pannelling and angel brackets.—Drawn and etched by the Rev. H. Owen.
- Ewelme Ch. Oxfordshire:—Octagonal, with pannelling, and an elaborate and lofty cover.—Skelton's Oxfordshire Antiquities, Pl.
- East Dereham Ch. Norfolk:—Octagonal, with sculpture in niches.—Carter's Ancient Sculp. and Painting, p. 30, Pl. i.
- Grantham Ch. Lincolnshire:—Octagonal, with sculpture in niches.—Archæolog.
- Norwich Cathedral:—Octagonal, with angel brackets, and figures in niches.—Britton's Norwich Cath. Pl. xix.
- Walsingham Ch. Norfolk:—Octagonal, with sculpture in niches, on an enriched basement.—Arch. Antiq. vol. iv. Pl.—Carter's Ant. Sculpture, &c. vol. ii. Pl.
- Elsing Ch. Norfolk:—Octagonal, embattled at the top, with an elaborate carved lid, or cover.—Archæolog. xvi. p. 336, Pl. xlv.

Appendix,

No. VI.

The Stone Crosses,

WHICH have been raised in different times, and for various purposes, come strictly within the class of Christian architecture, and are mostly objects of beautiful design and of skilful execution. Intended either to mark boundaries, perpetuate memorable events, accommodate and protect the itinerant dealers, or to commemorate the dead, they serve to exemplify the customs of "the olden time," and mark the progress of the arts. Mr. Fosbrooke, in his "Encyclopædia of Antiquities," enumerates and classes crosses under the following heads:—1. Preaching:—2. Market:—3. Weeping:—4. Street:—5. Memorial:—6. Landmark:—7. Sepulchral:—8. Highway:—9. Entrance to Churches:—10. Attestation of Peace. Having, in the first volume of "The Architectural Antiquities," gone pretty fully into the history of these antiquities, and furnished representations of several, I shall, in this place, merely give a list of those that may be regarded as strictly architectural, with a few characterising remarks.

The principal MARKET CROSSES are

At SALISBURY:—A hexagonal building, resting on six buttresses, and a large central column. The buttresses were adorned with purlled pinnacles at the first stages, and also terminated with others. Round the summit was an open parapet, with a series of six canopied niches.

At CHEDDAR, in Somersetshire, is another hexagonal covered building, but much plainer in design. The arches are almost semicircular, without any ornaments; and the parapet is simply embattled. In the centre is a pillar, rising on a base, formed by three projecting steps.

At MALMESBURY, in Wiltshire, is one of similar shape below, but finished at top with flying buttresses, extending from the exterior angles, and resting against a central column, which finishes with a richly sculptured turret.

At GLASTONBURY, Somersetshire, was a large and singular octagonal cross, or covered building, which was standing in 1802, when I first visited that town, but was very soon afterwards taken down. Attached to it was a stone conduit.

CHICHESTER CROSS, which appears to have been erected about 1480, is the most enriched and beautiful example of this class of buildings in

England. It is an octagon, with buttresses at each angle, terminated by crocketed pinnacles. Over each arch, which has a crocketed hood moulding, the wall is adorned with pannelling, and coped with a rich open worked embattled parapet. Flying buttresses extend from the parapet to a central turret, which is adorned with niches and sculpture.

The Crosses at WINCHESTER and LEIGHTON BUZZARD, though in the open streets, and usually resorted to by market people, do not strictly belong to this class. They are open at bottom, but afford only a slight degree of shelter. Both are of small dimensions, and consist of three stories or divisions in height: each also rests on four buttress piers, with a single shaft in the centre. These were adorned with statues, in canopied niches.

The Cross at STOURHEAD, formerly in the College Green, Bristol, is similar in general form and style of design to that of Winchester; as were those of GLOUCESTER and COVENTRY, excepting having solid pedestals or shafts. Part of a Cross of this kind, called the *White Friars'*, near Hereford, still remains.

PREACHING CROSSES.

Of this class, forming a sort of open pulpits, there is one in the church-yard of IRON ACTON, Gloucestershire ; and another which was attached to

the Monastery of BLACKFRIARS, at HEREFORD:—another remains in BISLEY Church-yard, Gloucestershire.

COMMEMORATIVE CROSSES.

Those fine and interesting examples at GEDDINGTON, NORTHAMPTON, and WALTHAM, have been already noticed in a previous page, and are fully

described in the Architectural Antiquities, in which there are several views, with plans, &c.

In 1806, when I published an Essay on Crosses, with some illustrations, my esteemed friend, the late Mr. Alexander of the British Museum, commenced a collection of Sketches and Memoranda on the same subject. He afterwards issued proposals to publish a Series of engravings, which were to have been executed by Mr. Lowry. Both those excellent artists have since passed to the grave, and the valuable and interesting collections of the former have fortunately come into my possession. Should health and leisure permit, I may be tempted to publish a separate work on the subject, for these drawings and sketches have been faithfully and tastefully executed, and are accompanied by a large miscellaneous collection of memoranda.

Appendix,

No. VII.

ARCHITECTURAL DICTIONARY,

Glossary of Terms,

RELATING TO THE

ECCLESIASTICAL BUILDINGS OF THE MIDDLE AGES.

THE following Dictionary, or Glossary of Architectural Terms, is placed here principally to redeem pledges which have been given in the progress of the work, and to render the same more independent of other publications than it would otherwise be. I am fully aware that the learned and critical antiquary will consider it as very imperfect; but he is requested to bear in mind that it is designed chiefly for the tyro in architecture and antiquities, to whom it cannot fail of imparting information, and being otherwise useful. With the materials before me it would have been easy to have extended almost every article, and to have introduced many others; but with a view to brevity and conciseness it has been thought advisable to confine the Glossary within the present limits. "We know not," remarks Mr. Kerrich, "even the names the Gothic architects gave to any of their ornaments; those we now use are all of modern fabrication¹." Surely the learned Cambridge librarian must have forgotten that many technical terms and phrases have been preserved in the documents relating to St. Stephen's Chapel, also the contracts for building the Chapels of Fotheringhay, King's College, &c. There is certainly much preserved, but probably more lost, and the materials that have descended to us, like the writings of Shakspeare, furnish great scope for conjecture and speculation. The present essay is humbly offered as an attempt to clear the way, and lay the foundation for a better and more perfect work; and ever willing to avail myself of all aids towards the attainment of accuracy and excellence, I shall be gratified by any additions or corrections which may be furnished towards effecting that end.

On a future occasion, and at no distant period, it is my intention to extend this sketch into

¹ Archæologia, vol. xvi. p. 297.

a copious architectural and antiquarian *Dictionary of Words and Phrases* respecting the buildings of the middle ages. Towards the execution of this purposed work considerable preparations have been made, and *Mr. Le Keux* has engraved several plates for its illustration.

ABACUS. *Ἀβάκος*, Gr. A term generally used in classical architecture, and applied to the capping-stone, or upper member of a capital, on which the entablature rests. It may be equally applied to a corresponding member in Christian architecture.

ABBEY. *Abbatia*, Lat. A monastic house, or series of buildings, subject to the government of an abbot, or abbess; and therefore contradistinguished from priories, hospitals, &c. The term appears to have been first applied to communities of monks or nuns, over which abbots or abbesses presided, and to have been subsequently transferred to the buildings they inhabited. (See *Tanner's Notitia Monastica*, edit. 1787, Pref. p. xvi.) *Abbot* is derived from the Heb. or Chald. *ABBA*, a Father. Abbeys were anciently of varied extent and arrangement, according to the wealth and importance of their respective establishments. The mitred abbeys were the most eminent; those who presided over them having (like the bishops) seats in Parliament, by virtue of the baronies attached to their stations. The larger abbeys (says Dr. Whitaker) usually consisted of two quadrangular courts of different dimensions. The north side of the principal quadrangle was the usual site of the abbey church; and on the other sides were the refectory, almonry, chapter-house, dormitory, locutory or parlour, infirmary, library, scriptorium, guest-hall or hospitium, kitchen, and other domestic offices. The abbot's house or lodging commonly formed one or more sides of the smaller quadrangle, and consisted of a complete mansion in the style of a large manor-house, comprising a hall, kitchen, and frequently a chapel. *History of Whalley*, p. 105. See *Archit. Antiq.* vol. iii. p. 3—12, for Plan and Account of Castle Acre Priory, &c.

ABBEY GATE-HOUSE. A portal of an abbey; sometimes embattled for defence. For a description of the gate-house to the abbey of St. Edmundsbury, still existing, see *Archit. Antiq.* vol. iii. p. 81, and plates.

ACHELORS. "A course of achelors" is mentioned in the building contract, noticed under *Aile*. It seems to mean ashlar, or hewn stones, used on the surface of buildings.

AILE, AISLE. *Ala*, Lat. *Aisle*, Fr. Lateral porticoes in the interior of a church, or chapel, are thus termed, metaphorically; the original mean-

ing of the Latin and French words being a *wing*. The term *Hyling*, for aile, appears in a contract for rebuilding part of Burnley Church, in the reign of Henry VIII. *Whitaker's Hist. of Whalley*, p. 298. ed. 1801. See **ALLEY**.

ALLEY. *Allée*, Fr. An aile of a church; a passage from one part of a building to another. In old surveys of cathedrals, the phrases of "the dean's alley," "the chaunter's alley," "the cross alley," &c. occur. In the same sense are used the ancient words *alur*, *alure*, *alura*, and *allienry*. See *Smith's Antiquities of Westminster*, p. 191.

ALMERY, AMBRE, AMBRY. *Almonarium*, *Armarium*, Lat. *Armoire*, Fr. A niche or cupboard at the side of an altar, for keeping the sacred utensils. The term seems to have originated in the custom of depositing, in such recesses, *alms* for the poor. *Almariol* occurs in *Smith's Westminster*, p. 204, for a cupboard in the vestry of St. Stephen's Chapel, in which vestments were kept.

ALMONRY, AMERY. *Almonarium*, Low Lat. An apartment of a monastery, where alms were distributed to the poor. Its proper situation was near the church; and it was sometimes a distinct building.—*Monasticon*, vol. i. p. 273. new edit.

ALTAR. *Alta ara*, Lat. An elevated table of stone, marble, or wood, variously ornamented, and usually situated at the eastern extremity of the choir of a church, for the celebration of the most solemn rites of Christianity. Smaller altars (*aræ*) are placed in various other parts of Catholic churches, for the performance of religious services in honour of the saints, to whom they were respectively dedicated.

ALTAR-PIECE. Sculpture, or painting, ornamenting the wall at the back of an altar.

ALTO-RELIEVO, Ital. High relief; a mode of sculpture in which figures are partly detached from the back ground.

AMBO. *Ἀμβων*, Gr. A kind of pulpit or desk, which stood in the middle of the choir in ancient churches. It was so called from *ἀναβαίνειν*, to ascend, because there were steps to it from two sides. The term has by some writers been transferred to the choir itself. In the Records of St. Stephen's Chapel, *ambo* signifies a reading-desk and pulpit.—See *Smith's Ant. of West.* p. 203.

AMBULATORY. *Ambulo*, Lat. to walk. A cloister, gallery, or alley, for walking in.

ANGEL. *Angelus*, Lat. Figures of angels have been often used as decorations of sepulchral monuments. In the agreement with Pietro Torrigiano, for the construction of Henry the Seventh's tomb, at Westminster, "4 Aungells of erthe bakid in an oven after the colour of white marble," are specified among the ornaments.—Archit. Antiq. vol. ii. p. 23.—Bands of demi-angels surround the interior of Henry's Chapel, and similar figures are frequently employed as supporters to the arms of ecclesiastics.

ANGEL-HEADS, and BUSTS, used as brackets.—See Pugin's Specimens of Gothic Architecture, pl. 62. No. 2.—Used as a frieze.—See Archit. Antiq. vol. iii. pl. 2. St. George's Chapel, Windsor.

ANGLE. *Angulus*, Lat. A corner of a building. The exterior part is called the *salient* angle; and the interior, the *reentrant* angle.

ANNULET. From *Annulus*, Lat. a ring. A narrow, plain moulding round a pillar.

APsis. Ἀψίς, Gr. That part of the choir of a church in which the principal altar is placed; and probably so denominated from having a distinct arch or vault, as the Greek word Ἀψίς implies. The term has been more particularly appropriated to the choirs of churches having a curved termination at the east end.—See Chevet.

APsis GRADATA. The bishop's throne, in cathedral churches, was anciently thus called, because it was raised by steps (*gradus*) above the stalls of the other clergy. Also termed *exedra*; and, in later times, *tribune*.

ARABO-TEDESCO, Ital. A term used to characterize the style of building which prevailed in Italy previous to the revival of the classic orders. The Baptistery of Pisa, erected by Diotisalvi, in 1152, has been referred to as an example of this style.

ARCADE, Fr. A series of arches. The exteriors and sometimes the interiors of buildings, about the latter end of the eleventh and beginning of the twelfth centuries, were often decorated with intersecting arcades, or shallow recesses, terminating above in semicircles, each of which springs from the centre of the preceding.

ARCH. *Arcus*, Lat. *Arche*, Fr. A combination of vaulted masonry, constructed of various geometrical curves. For the forms of arches, see Pugin's Specimens, pl. i.—Arches are of numerous kinds: but are mostly either semicircular or pointed. 1. The *semicircular* arch has its centre in the same line with its springing-points; the *segmental* arch has its centre below the springing-points; the *horse-shoe*

arch above them; the curved portion of the segmental arch is therefore less than a semicircle, and that of the horse-shoe arch more than a semicircle; the *elliptical* arch consists of a portion of an ellipsis. 2. There are many varieties of pointed arches, the principal of which are the *equilateral* arch, the points of the base and crown of which form an equilateral triangle: the *drop* arch, formed of portions of circles whose radius is shorter than the span of the arch; including the varieties of obtuse pointed arches: the *lancet* arch, of which the altitude is greater than its span, and within which an acute triangle may be inscribed. All these kinds of pointed arches may be varied by forming them as segmental arches, with their centres below their springing-points.—See *surbased arch*. Among mixed arches may be enumerated four-centred, or Tudor arches, formed from the combination of curves and straight lines; and ogee or contrasted arches, formed from the union of opposite curves.

ARCH-BUTTRESS, or flying buttress. *Arc-boutant*, Fr. A piece of insulated masonry, apparently suspended, but springing from the exterior wall or buttress of the aisle of a church, carried over the roof, and abutting against the wall of the clerestory. This is sometimes solid and plain, sometimes ornamented with crockets and open tracery. See Henry VII.'s Chapel, &c. Archit. Antiq. vol. iii. p. 55.

ARCHITECT. *Architectus*, Lat. Ἀρχιτέκτων (a chief workman), Gr. An artist who designs and directs buildings. The term is of classical origin; and is not used by the writers of the middle ages.

ARCHITECTURE. *Architectura*, Lat. Ἀρχιτεκτονική, Gr. The art of designing, and science of constructing buildings. It is commonly divided into Egyptian, Grecian, Roman, and Gothic. The Indians, Chinese, Moors, &c. have generally been considered as having distinct classes or styles: and under the term Gothic many varieties are included, as Romanic, Saxon, Norman, Plantagenet, Tudor, and several others. The subdivisions of terms are numerous, and most of them of vague and of imperfect application.

ARCHIVault, ARCHIVolt. *Archivolte*, Fr. From *Arcus volutus*. "A collection of members on the face of an arch adjacent to, and concentric with, the intrados, supported upon the imposts."—Vide Nicholson's Arch. Dict. vol. i. p. 37.—The contour of mouldings forming the inner, or sub-face of an arch, however ornamented.

ASHLAR. See *ACHELORS*.

ASHLAR-WORK. The rough masonry of the exterior

of buildings, generally confined to the basement or lower story.

ASTRAGAL. Ἀστράγαλος, Gr. A small cylindrical moulding round a column or pillar, immediately beneath the capital.

AULTRE, AUTEL, AUTER. An altar.—Archit. Antiq. ii. 18.—Sir M. Hale's MS. v. Rot. Parl. vol. ii. p. 205.

B.

BALDAQUIN, BAUDEKYN. Baldachin, Germ. An ornamented canopy placed over the high altar; consisting of embroidered silk, or cloth of gold. See Cowel's Law Interpreter, and Nares's Glossary.

BALUSTRADE. A series of balusters or small pillars, connected by a cornice on the top. From *Balestriera*, Ital. a baluster, or small pillar.

BAND. Bande, Fr. A small string moulding passing round shafts; or an horizontal line of panneling used to ornament towers, spires, &c.

BAPTISTERY. Baptisterium, Lat. Βαπτιστήριον, Gr. A chapel or building connected with a church destined for the administration of the sacrament of baptism among the Catholics. There is one connected with Canterbury Cathedral. See Cath. Antiq. Canterbury, p. 59.

BASE. Βάσις, Gr. The under part, or lower portion of a pillar or wall.

BASILICA, BASILIC. Ancient churches were called basilics, because many of those used in the first ages of Christianity had been originally built for *basilicae*, or courts of justice, &c.

BASSO-RELIEVO, Ital. Sculpture in low relief.

BATTEMENT. An open, or interrupted parapet on the roof of a building; a parapet with embrasures. *Battling*, for battlement, occurs in a building contract quoted in Whitaker's Hist. of Whalley, p. 298. "Battlements in walles, because they are against battles in assaults. L. *Minæ murariæ*, quia minantur ruinam inimicis."—Minshew.

BAY. Baya, Span. Bau, Germ. A division of the roof or vault of a building; consisting of the space between the principal beams or arches; a part of a window included between the mullions, often called a *day*.—See Account of King's College Chapel in Archit. Antiq. vol. i. p. 11.

BAY-WINDOW. An oriel, or balcony window. Improperly called a bow window. The term bay-window is used by Chaucer, in his poem of "The Assemblé of Ladies."—See Nares's Glossary. See also *Oriel*.

BEAD. Beðe, Sax. A moulding formed of a stringed series of beads, or globular ornaments; peculiar to

Saxon architecture, according to Carter, but certainly found in Norman buildings.

BELFRY. Beffroi, Fr. A bell-tower, or campanile. Minshew derives belfry or bell-free from bell and *ferre*, Lat. to bear, or support. The belfry was sometimes detached from the church to which it belonged; as is still the case at Chichester Cathedral.—See Fosbrooke's Encyclopædia of Antiquities, vol. i. p. 108.

BENCH-TABLE. A low stone seat round the interior of the walls of many churches.—See Contract for Fotheringhay Coll. Church. Dugdale's Monasticon.

BENETIER, Fr. A holy-water basin.—Archæolog. xi. 365.

BERYL. Beryllus, Lat. Βήρυλλος, Gr. Some transparent crystal or glass, thus denominated, is said by Leland (Itinerary, vol. iv. 75; and viii. 32), to have been used for glazing the windows in the Hall of Sudeley Castle, built in the reign of Henry VI. Whitaker supposed this beryl to have been the gem so called, which is repeatedly mentioned in the inventories of conventual property preserved in the "Monasticon," among the ornaments of cups, reliquaries, and candlesticks.—Ancient Cathedral of Cornwall, vol. ii. p. 280.—It is, however, extremely probable that the monkish writers, from their ignorance of chemistry, confounded under the name of beryl, sea-green glass, and similarly coloured crystals, as well as precious stones. Chaucer, indeed, in describing an imaginary building, says—

"Me thoughten by Sainet Gile,
That alle was of stone of *berille*."
HOUSE OF FAME.

And Lydgate also poetically alludes to the use of beryl and crystal in windows. Hence it may be inferred that coloured natural crystals were at least partially used in the lights of windows.

BILLET-MOULDING. Small billets, or cylindrical sections of stone, placed alternately with open spaces in a hollow moulding.

BOLTEL, BOWTEL, BOUTEL. The perpendicular shafts of a clustered pillar, or of the jambs of a door or window: the term is sometimes applied to any cylindrical moulding, such as the Italians denominate *Torus*.—See Archit. Antiq. vol. iv. p. 11.—Probably derived from *bolt*, a shaft.

BOSS. Bosse, Fr. A sculptured, or ornamented key stone, usually placed at the intersection of ribs or groins in vaulted roofs: and sometimes inserted in the large longitudinal rib that extends over the nave, choir, &c. of churches. The size,

style of enrichment, and character of bosses, varied at different periods. They sometimes contain shields of arms, initials, emblems, and even historical subjects.

BOUQUET, Fr. See **FINIAL**.

BRACKET. *Braccietto*, Ital. A projection from a wall, designed to support a statue, or any other ornament.

BRATTISHING. Carved open-work, mentioned in the description of the shrine of St. Cuthbert as forming a crest on its cover.—See *Ancient Rites and Monuments of Durham*, p. 7.

BREST-SUMMER, **BRESSUMMER**. A lintel-beam, placed in front of a building, to support an upper wall.—See **SUMMER**.

BROACH. *Broche*, Fr. An old term for a spire.—See account of Louth Church in *Architectural Antiquities*, vol. iv. p. 1, &c. Maypoles have been colloquially termed broaches.

BUTTRESS, **BOTERASS**, **BOTERACE**, probably from *Bout*, Fr. a termination. A pilaster, pier, or mass of masonry added to the exterior surface of a wall, to strengthen it at points where the pressure from above required extraordinary resistance. There is a great variety in the forms and proportions of buttresses. They are usually built in stages decreasing in thickness as they ascend. The relative degrees of thickness or projection in buttresses indicate the age or date of a building. Those of the Normans were flat, like pilasters, mostly without any break, but sometimes with round mouldings at the angles; whilst those of the Tudor age were large in substance, projected considerably from the walls, and diminished in different stages from the base upwards.

C

CAMPANILE. A bell-tower; from Lat. *Campana*, a bell.

CANOPY. *Canopeum*, Low Lat. A covering or shade, (*umbraculum*, Lat.) often much ornamented, suspended over a pulpit or altar; also sometimes forming the upper termination of a niche or recess.—See Pugin's *Specimens*, vol. ii. Pl. 41, for a representation of a canopy of the stall in Henry VIIIth's Chapel; and *Architectural Antiquities*, vol. iii. p. 55, for canopies at Roslyn Chapel.

CANT. *Kant*, Dutch, an angle. Any part of an architectural member that has an inclined face.

CANTED. A pillar, turret, &c. is said to be *canted*, when the plan or horizontal section is of a polygonal form.

CAPITAL. *Capitellum*, Lat. The upper part of a column. In Grecian architecture there are three

kinds of capitals, viz. Doric, Ionic, and Corinthian; to which the Romans added two others, the Tuscan and the Composite. In Christian architecture the varieties of capitals are very numerous and much diversified. In this member the architects gave great latitude to fancy, and were perpetually inventing novelties of forms and combinations.

CAROL, **CARREL**. *Carola*, Low Lat. A small pew or closet in a cloister, common in the larger monasteries. It was thus called from the *carols*, or sentences inscribed on the walls.

CASEMENT. *Casamento*, Ital. Part of the glazed frame of a window, fixed on hinges to open and shut.

CATHEDRAL. The principal church of a diocese, so called from the Gr. *Καθεδρα*, a chair, because it contained an ornamented seat or throne for the bishop. See before, p. 14.

CEILING. From *Celare*, Lat. to cover, or conceal. The inner surface of the roof of a building or apartment, concealing the timber-work.

CHAMFER. *Chamfreiner*, Fr. To cut aslope. The bevelled face of the jamb of a door or window, when cut diagonally so as to leave a sloping surface, is said to be *chamfered*.

CHAMP. The flat surface of a wall, &c. William of Worcester uses the expression "*a champ-ashler*."

CHANCEL. *Cancelli*, Lat. That part of the choir of a church where the high or principal altar stands, which was anciently separated from the other part by a screen or railing.

CHANTRY, **CHAUNTRY**. A sepulchral chapel.—See *Architectural Antiquities*, vol. iii. p. 41, &c. Such foundations were endowed with revenues arising from landed or other property for the support of priests to chant masses for the souls of the donors and others.

CHAPEL. *Capella*, Low Lat. *Chapelle*, Fr. An edifice for the performance of religious services, either annexed to a church, to a royal or baronial mansion, or forming an independent building. Chapels are distinguished from churches in having altars, but no baptisteries or fonts, and being generally subordinate to the former. A Lady Chapel, or Chapel dedicated to the Virgin Mary, is generally situated at the east end of the choir in cathedrals.

CHAPTER. The capital of a column. The word occurs in this sense frequently in the English translation of the Old Testament.—See **CAPITAL**.

CHAPTER-HOUSE. *Capitulum*, Lat. *Chapitre*, Fr. An apartment belonging to a cathedral or monastery, designed as a place of assemblage for the members of a religious community for the transac-

tion of their official business. The forms of chapter-houses varied at different periods. For accounts of Wenlock Priory Chapter-house, see Architectural Antiq. vol. iv. p. 62; of that of Buildwas Abbey, p. 75; and of that of Oxford Cathedral, p. 126. See also Index.

CHAR, CHARE. *Cýppe*, Sax. work. To hew or work. In the directions given in the will of Henry VI. relative to the building of King's College Chapel, Cambridge, it is ordered that it shall be "vawted and chare-roffed;" that is vaulted with wrought stone.—Archit. Antiq. vol. i. E, 3.

CHEVERON. *Chevron*, Fr. A sculptured ornament common on the archivolts of Norman arches. It consists of half lozenges alternately inverted, with the angular points on the same straight or curved line. Also called zigzag.

CHEVET, Fr. The termination of a church, behind the high altar, when of a semicircular or polygonal form. Whittington uses this term (Ecclesiast. Antiq. of France, 8vo. p. 133) to denote what he elsewhere styles "the semicircular arcade, (*le rond point*) at the eastern end of a church, p. 110.

CHOIR. *Χῳρος*, Gr. *Chœur*, Fr. *Coro*, Ital. That part of a collegiate or cathedral church in which divine service is performed. The choir was sometimes called the ambo in ancient churches. It is now distinguished from the chancel or sanctuary, and from the nave or body of the church.

CHURCH. *Cýpce*, Sax. *Κύριος ὁικος*, Gr. An edifice for the celebration of Christian worship. Churches are of various forms, as that of the Latin cross, the Greek cross, the rotunda, &c. Some consist of a nave only, others have ailes, &c.

CIBORIUM. *Κιβωριον*, Gr. An arch supported by four pillars placed over the high altar; in imitation of what was termed the mercy-seat, above the ark, in the Jewish temple.—Du Cange, Gloss. in Verb.—A mere canopy or baldachin was usually substituted for it in the English churches.

CINQUEFOIL. *Cinque-feuille*, Fr. An ornament in pointed architecture, consisting of five cuspidated divisions, applied to windows and pannels. So called from its resemblance to a plant with five leaflets.

CLERE-STORY. The superior or upper story of a church or tower. Hence Clere-storied windows are those in the upper parts of a church.—See contract for building Fotheringhay Church.—Mon.

Angl.—*Clere-story* probably is derived from the Fr. *Clair*, light, expressive of the number of windows usually placed in this part of a Church.

CLOISTER. *Clastrum*, Lat. A general term for a

monastery or place of religious seclusion. Piazzas surrounding entirely or in part, the interior of quadrangles within convents are more particularly styled cloisters.—See Archit. Antiq. iii. 85.

CLOSET, from *Close*. A small apartment attached to a larger one. The will of Henry VI. contains directions for making a "closet, with an altar therein," on each side of King's College Chapel.—Architect. Antiq. vol. i. p. 11.

CLUSTERED COLUMN. A compound column, consisting of a number of shafts or small pillars united; or of one large column surrounded by smaller ones.

COIN, QUOIN. *Coin*, Fr. The corner of a building. A corner stone. The term occurs in the latter signification in Smith's Westminster, in records relative to the building of St. Stephen's Chapel. Generally speaking, all quoins project from the regular plane.

COLUMN. *Columna*, Lat. A round pillar, consisting of a base, shaft, and capital. In the orders of classic architecture the shaft is always a frustum of a cone or conoid: but the term column is also applied, though improperly, to the clustered and other variously shaped pillars of the pointed style.

Columns in the progress of church architecture underwent numerous variations: in the early Saxon and Norman buildings they are generally cylindrical, and very thick in proportion to their height; small shafts were then added to support the groined ribs. In an early period of the pointed style they consisted of large columns surrounded by small shafts, or of four equal sized shafts connected together. Subsequently they were formed of many reed-like mouldings.

COMPASS-HEADED. Circular.

COMPASS-ROOF. A roof in which the braces of the timbers are inclined so as to form a sort of arch.—See Pl. of Romsey Abbey Church.

CONFESSIONAL. A seat or recess in a catholic church, where penitents make confessions to a priest.

COPE, COPING. *Cop*, Sax.; the head. Wrought stones on the top of a wall, battlement, &c. forming a covering for strength and defence from the weather.

CORBEL. *Corbula*, Lat. *Corbeille*, Fr. A modillion or bracket, placed to support a statue, cornice, the springing of an arch, &c.

CORBEL-TABLE. A cornice supported by corbels.—See Will of Henry VI. in Nichols's Collection of Royal Wills, p. 303.

CORNICE. *Coronis*, Lat. *Corniche*, Fr. A projecting moulding, serving as the crowning or finishing of the part to which it is affixed.

COUPLE-CLOSE. A pair of rafters or spars for a roof, framed together.

COURSE. *Cours*, Fr. A single range of stones or bricks in the wall of a building.

CREST. *Crista*, Lat. Carved work extending as a detached cornice along the top of a building, or over any distinct part of it. The copings of battlements, and likewise the tops of gables and pinnacles are termed *crests*.

CREST-TILES. Such as are placed along the ridge of a roof. They are sometimes ornamented.

CROCKET. *Croc*, *Crochet*, Fr. Small foliated ornaments placed along the angles of finials, pinnacles, pediments, spires, &c. are termed crockets. Some have supposed the idea of the crocket to have been taken from buds of plants, and shoots of trees.

CROSS. *Cruz*, Lat. *Croix*, Fr. A memorial, or monumental building, consisting of tabernacle work, with spires and pinnacles, like those erected for Queen Eleanor by Edward I. Structures of a similar kind, but less decorated, formerly stood in most towns and villages as places for public meetings and proclamations; and several of these still remain.—See Appendix, No. VI. Sculptured crosses of various patterns are used to crown the apex of gables, &c.

CROUD. A crypt, or undercroft of a church.—See *Shrowds*.

CRYPT. *Crypte*, Fr. *Κρυπτός*, Gr. An undercroft, or subterranean apartment beneath a church.

CUSP. *Cuspis*, a spear, Lat. A sculptured ornament at the inner extreme angle of a trefoil or quatrefoil moulding in an arch of a tomb, doorway, or window.—See Sir James Hall's Essay on the Origin of Gothic Architecture.

D

DAIS, DAYS, or DIES. *Dasium*, Low Lat. *Dais*, Fr. A platform or raised floor at one end of an ancient dining-hall. Matt. Paris (in Vit. Abbat. S. Alban.) calls the great table at which the prior of a monastery dined, *deis*. The term dais seems to have properly signified a canopy, and to have been extended to canopied seats.—Vide Du Cange Glossar. in v. *Dagus*, *Dasium*, and *Deis*.

DAY. The space between two mullions of a window.—See *BAY*.

DEAMBULATORY. An ambulatory, or cloister, for exercise.

DIAPER. A pannel or flat surface, covered with carving, or other wrought work, in low relief, or with colours and gilding. Diaper is a kind of linen cloth, wrought with figures in weaving. Mr. Nares

derives this word from the French heraldic term *diapre*, which Du Cange deduces from the Low Latin, *diasperus*, a very fine sort of cloth.

DOORWAY. *Dop*, Sax. The opening through a wall of an edifice or apartment for persons to pass through. The forms of doorways have been reckoned among the principal distinctions of the different styles and species of English church architecture. Doorways are of divers kinds, as semi-circular, pointed, square-headed, &c. of which numerous examples are given in this work, and in the Architectural and Cathedral Antiquities.

DORMER-WINDOW. Probably from *Dormio*, Lat. as upper rooms are generally used for sleeping. A window on the sloping roof of a building, having the glass frame perpendicular to the horizon.

DORMITORY, DORTER. *Dormitorium*, Lat. *Dormitoire*, *Dortoir*, Fr. A chamber, or sleeping room of a monastery.

DOS D'ÂNE, Fr. An obtuse ridge. The tops of some ancient marble coffins and tombs are highest in the middle, exhibiting the *dos d'âne*, so called from its resemblance to an ass's back.

DOSEL, or DOSER. From *dos*, Fr. the back. A carved screen or hangings, at the back of a chair of state.

DRIP, DRIP-STONE. The *larmier* of the French, and the *gocciolatojo*, *lagrimatio*, or *corona* of the Italian architects. The projecting part or border of a cornice or moulding, usually hollowed beneath for the rain, or condensed moisture, to drop from. The extreme projecting moulding running round doors or windows, is thus called by Rickman.

E

EARTH-TABLE, or GROUND-TABLE. The course of stone in an edifice on a level with the ground.—Will. Worcest. Itin. p. 282.

ENTAIL. *Entaille*, Fr. Carved work of a superior kind.—See Account of Beauchamp Chapel, Warwick, in Archit. Antiq. vol. iv. p. 12.

ENTERCLOSE. A passage between two rooms.—See Will. of Worcester, Itin.

EXCUBITORIA, Lat. Apartments or galleries in a church, where persons watched during the night.—Customale Roffense, p. 171.—A wooden gallery for this purpose is yet remaining in St. Alban's Ab. Ch.

F

FAÇADE, Fr. from *Facies*, Lat. face. The front or principal elevation of an edifice.

FALD-STOOL, Sax. *Faldistorium*, Low Lat. A folding seat, with a cushion for kneeling at during

acts of devotion. — Archæolog. xi. 324. — Fald-stools are mentioned in Sandford's Coronation of James II.

FALSE-ROOF. The space between the ceiling of the highest room in a building and the rafters of the roof.

FASCIA, FESSE. Φασκία, Gr. A broad, flat band, resembling a fillet, except in having greater width. Any unornamented plane member of a building.

FEATHERINGS. Arches and points forming the ornaments of tracery.

FERETORY. *Feretorium*, Low Lat. A shrine, bier, or stationary tomb, like that of St. Cuthbert, in Durham Cathedral.

FILLET. *Filet*, Fr. *Filum*, Lat. a thread. A narrow, flat moulding; likewise termed listel, annulet, or band.

FINIAL, or FYNIAL. A foliated termination of a pinnacle, pediment, or gable of a building. Derived from the Latin, *finio*, to finish.

FOLIAGE. Carved representations of leaves, flowers, &c. in architectural ornaments. *Feuillage*, Fr. from *Folia*, leaves, Lat.

FONT. *Fons*, Lat. A stone or leaden basin, placed on a pedestal, generally in the western part of a church, for performing the ceremony of baptism. See Appendix No. V. and Index.

FORMERETS. The small branches, or ribs of a vault. — Cotgrave.

FREE-STONE. A stone free, or easy to work, and therefore much used for building.

G

GABEL, GABLE, British. *Gavel*, Iceland. The triangular apex of a wall at the end of a roof. — See MOLLER.

GABLE-ROOFED. Having a roof open to the rafters, without arches, or cross beams. — See Willis's Sur. of Cath. ii. 334.

GABLET. A small gable; a gable-shaped decoration of buttresses, tabernacles, screens, &c. Gablets, or gabletz, are mentioned in the contracts for the tomb of Richard II. in Rymer's *Foedera*: and gablets and ryaats are reckoned among the appendages to a tower or turret in King's College Chapel, Cambridge. — See Arch. Antiq. vol. i. p. 11.

GABLE-WINDOW. A window in the gable end of a building. — See Will of Henry VI. in Nichols's Royal Wills, p. 295.

GALILEE. A small gallery, or balcony, open towards the nave of a conventual church; from which visitors or the family of the abbot (with whose residence it communicated) might view processions. That in Westminster Ab. Ch. still remains,

and is appropriated to the Dean. The term also signified a porch at the western extremity of a church, in which public penitents were stationed; dead bodies were sometimes deposited; and female relatives of monks were permitted to have interviews with them. From this last circumstance, Dr. Milner explains the origin and derivation of the appellation. On a woman's applying for leave to see a monk, her relation, she was answered, in the words of Scripture: "He goeth before you into Galilee, there shall you see him." — Treatise on Eccl. Archit. p. 106. — At Durham Cathedral there is a Galilee at the west end.

GALLERY. *Galerie*, Fr. A narrow passage from one part of a building to another: sometimes included in the thickness of the walls, in churches and towers. — See Archit. Antiq. vol. iv. p. 95. In modern churches, a gallery is a series of seats or pews supported above the floor.

GARGOYLES. *Gargouilles*, Fr. Also written *Gargle*, *Gargyle*, and *Gargylle*. Water-spouts, often found in old buildings, like the heads of animals.

GARLAND. A band of ornamental work, encircling the top of a spire, tower, &c. — See Will. of Worcester, Itinerary, p. 221.

GATE-HOUSE. See ABBEY GATE-HOUSE.

GOBBETS. Squared Caen stones are thus termed in the Records relating to the erection of St. Stephen's Chapel, in Smith's Antiqs. &c. of Westminster.

GRATE. A term applied to the screen round the tomb of Henry VII. — Archit. Antiq. vol. ii. p. 16.

GREES, GRECES. Degrees or steps, from the Lat. *Gressus*. — See Will. Worcest. Itin. p. 175, 176, and Will of Henry VI. describing his intended building of Eton College. — Nichols's Royal Wills, p. 297.

GROFTS. Stones mentioned in the Records relative to Louth Spire. — Archit. Antiq. vol. iv. p. 2.

GROIN. A vault formed by the intersection of two arched roofs. Sir C. Wren calls this method of construction, "vaulting by hemispheres." The word groin is commonly but improperly applied to the rib that covers the junction of groins.

H

HABENRIES. An architectural term used by Chaucer; who, in his "House of Fame," says,

"Habenries and pinnacles,
Imageries and tabernacles
I sawe ———"

HALL. *Aula*, Lat. An apartment of an ancient manor house or monastery. The court of a palace, or public apartment, where justice was adminis-

tered, parliaments assembled, feasts held, &c.; as Westminster Hall,—and thence any large apartment. Now often applied to an old manor house, as Gosfield Hall, &c.

HATCHED MOULDING. A term borrowed from heraldry, and applied to a moulding marked with hatches or indentures, as if cut with a hatchet.

HEARSE. *Herce, Herse, Fr.* A frame set over a coffin or tomb. The monument of the Earl of Warwick has a hearse of brass over the statue.—See *Archit. Antiq.* vol. iv. p. 13.

HERRING-BONE-WORK. Brick or stone work, laid obliquely in alternate courses, or chevron-wise.

HOOD-MOULD. The dripstone or outer moulding over a door, window, &c.; sometimes called weather-moulding, and label.

HOUSINGS. Niches or tabernacles for statues.—See *Archit. Antiq.* vol. iv. p. 13.

HOVEL. From *Hope, Sax.* a house. In the contracts for the tomb of Richard II., in Rymer's *Fœdera*, tabernacles, or hovels with gabletz, that is, gable-formed canopies, are directed to be placed over the heads of the statues.

HYLING. See *AILE*.

I

IMAGE. *Imago, Lat. Image, Fr.* A statue is usually thus termed in old records. In the indentures for executing the windows of King's Coll. Chapel, the historical subjects painted on the glass are termed *imagiery*.—See *Archit. Antiq.* vol. i. p. 15.

INFIRMARY. *Infirmarium, Lat.* An apartment belonging to a convent destined for the reception of the sick.

K

KEY-STONE. The central or binding stone, forming the crown of an arch. See *Boss*.

KNOB, KNOPPE, KNOT. *Knoop, Dutch.* The boss of a ribbed vault.

L

LABEL. A term borrowed from heraldry, and in modern application denoting a moulding, over a door or window, returned at the ends, and terminating with beads, bosses, &c.—See *Pugin's Spec.* vol. i. p. 9. 11. and *Pls.* 39. 41. 54. 67.

LANCET WINDOW. A long and narrow pointed window, not divided by mullions.—See before, p. 137.

LANTERN. A turret with windows or apertures at the sides, raised above the roof of a building, or

forming the summit of a tower. The lantern of the tower of Boston church is represented and described in *Archit. Antiq.* vol. iv. p. 118.; and also in the present volume. See *Plates* No. 64, 65, in list.

LARDOSE. A term applied to the screen behind the high altar of Durham Cathedral. A corruption of the *Fr. L'arrière-dos*.

LATTIN, LATTEN, or LATEN. *Laiton, Fr.* Brass, or a yellow metal composed of copper and calamine, used in the decoration of tombs and shrines.—See account of the Beauchamp Chapel, in *Archit. Antiq.* vol. iv. p. 13.—The cumbent statues of Edward III. and Richard the Second and his first Queen, in Westminster Ab. Ch. are of copper and "laton."—Vide Rymer's *Fœd.* vol. vii. p. 797, first edit. See *SCUTCHEON*.

LAURA, Lat. A kind of ancient monastery, in which the monks lived like hermits in separate habitations.

LAVATORY, LAVER. *Lavatorium, Low Lat.* A stone basin, in ancient churches, cloisters, &c. for washing the priest's hands. The term is applied to larger reservoirs or fountains.

LEDGER, LIGGER. An oblong, flat stone. Pieces of timber used in scaffolds are termed *liggers*, in the Records relative to the building of Louth Spire.—*Archit. Antiq.* vol. iv. p. 4.

LIGHT. The opening of a mullioned window. See *BAY*.—Will. of Worcester uses the Latin terms *lux, pana, panella*, and *parva fenestra*, for the space between the mullions of a window.—*Itiner.* p. 235, 287, 293.

LISTEL. See *FILLET*.

LOFT. A gallery or raised chamber, within a larger apartment; as the *rood-loft*, in a church.

LOOP-HOLE, or LOOP. A small narrow window or aperture, in a castellated building. Also the narrow apertures in the staircases of ancient churches.

LOVER, LOOVER, or LOUVRE, from the French *l'ouvert*. A turret or cupola of a kitchen or hall, pierced at the sides to emit smoke or steam. Louvre-windows are those in belfries, which are left open, or merely crossed by bars of wood, to give emission to the sound of the bells.

M

MAËREMUM. *Maërennum, Low Lat. Marisme, Mahereme, Old Fr.* All kinds of materials for building are thus termed in old deeds.

MINSTER, MYNSTRE. *Monasterium, Lat.* A church belonging to a monastery*.

* Since the suppression of the religious houses in Britain the term *minster* is confined as a proper name to a few churches of eminence for their structure and antiquity, as York-Minster, Ripon-Minster, West-Minster, &c., but on the Continent the term still retains its original signification. The French *moustier*, or *moutier*, and the German *munster*

MISERERE, the small shelving and shifting seats in the stalls of cathedrals and conventual churches.

—See Milner's History, &c. of Winchester, 11—37.

MOSAIC WORK. *Opus Musivum*, vel *Mosaicum*, Lat. Pavement, or facing of a wall, composed of tessellated work, consisting of pieces of variously coloured stone, glass, and tile, inlaid so as to compose figures of men, animals, grotesque ornaments, &c. The floors of the domestic apartments of the antient Romans were frequently thus decorated; and many such have been discovered in various parts of England. See Arch. Antiq. vol. ii. p. 68. See PAVEMENT.

MOULDINGS. *Moulure*, Fr. Ornamental members of buildings, either worked in projection or hollow, and usually applied to those surrounding arches, door-ways, windows, piscinas, niches, &c. Benthams describes the following kinds, used to decorate arches in the structures of the middle ages:—Chevron-work, or the zig-zag moulding, the embattled frette, the triangular frette, the nail-head, the billeted moulding, the hatched moulding, and the nebule.

MOYNELL, MOYNICLE. Terms used for mullions of windows in the records relative to the building of St. Stephen's Chapel.—See Smith's Antiquities of Westminster, p. 185 and 207.

MULLIONS. The upright stone frame divisions of a pointed arched window, dividing it into separate lights. Also termed *Munnions* and *Munions*.

N

NAIL-HEAD MOULDING. A moulding with projections resembling the heads of nails, or very low pyramids: whence the term.

NAVE. *Navis*, Lat. *Nef*, Fr. The body of a church. In cathedrals, and other large churches, it signifies the central space westward of the transept.

NEBULE MOULDING. Probably from *Nebulosus*, Lat. An heraldic term, and applied in architecture to an undulating or waving projection, used as an ornament in corbel tables, &c.

NEWEL. A central cylinder or pier, supporting a spiral staircase. That part round which the steps appear to wind.

NICHE. *Niche*, Fr. *Νισση*, Gr. A small arched

recess, commonly sunk in a wall, for the reception of a statue. Niches in churches, &c. are mostly decorated with buttresses, canopies, pinnacles, and other corresponding ornaments.

NUNNERY. A term sometimes applied to the triforium, or gallery between the ailes of a church and the clerestory. So called probably from the situation of the nuns' choir in some convents. Even at the present day, the roomy galleries over the ailes in Westminster Ab. Ch. are called Nunneries, probably from having been used by the nuns of Kilburne when they visited the abbey, to which they were subordinate.

O

OGE, OGYVE. *Augive*, *Ogive*, Fr. A double curve, partly concave and partly convex. Mouldings frequently occur of this form, and also arches, which are sometimes called *contrasted arches*.

ORATORY. *Oratorium*, Lat. A small apartment or chapel for private devotion, furnished with an altar, but not consecrated.—Lyndwood's Provinciale, f. 78.

ORB. *Orbis*, Lat. *Orbe*, Fr. A term of various application; generally used for a boss or knot. Will. of Worcester calls the arched windows of St. Stephen's Church at Bristol, *orbæ*, orbs.—Itin. p. 282. In the account of the building of Louth Steeple, the stone for "the gallery within the steeple" is said to be "40 foot *grofts* and 10 orbs."—Arch. Antiq. vol. iv. p. 2. Pannels with quatrefoils are called *orbes*, in the contract for a tomb for Richard II. and his Queen.—See Rymer's Fœdera, vol. vii. 795. *Orbys*, or cross quarters, are mentioned among the ornaments of an angular turret of King's College Chapel, Cambridge.—See Lord Orford's Anec. of Paint. Appendix.

ORIEL, ORIO, ORYEL. A bay window, or balcony window. The word is also used by ancient writers for a recess or closet. Several conjectures have been hazarded with regard to the derivation of this term. Some deduce it from the Lat. *auricularis*, belonging to the ear; as if oriels had been built for secret conferences, or retiring places. See a passage in Lord Bacon's Essays, Essay on Building, where these windows are called "embowed windows."—See also Nares's Glossary.

(pronounced *minster*), indicate a monastery, of which a church is a necessary member. In countries professing the religion of Rome, *monastery* expresses a house of monks of the primitive orders, as those of St. Basil, in the East, and of St. Benedict, branched out into Benedictines proper, Bernardines, Carthusians, Celestines, Cluniacs, &c. in the West. The houses of the modern orders, of the mendicants in particular, are styled *Convents*: those of the Jesuits, or other orders employed in the education of youth, are named *Colleges*. In early times the persons attached to the service of a particular cathedral church, dressed in a common garb, living according to a common rule, and inhabiting a common building, were, although incorrectly, styled *monks*, and their residence a *monastery*.

The learned and discriminating Mr. Hamper, author of "the Life and Diary of Dugdale," informs me that he intends to explain and elucidate this long disputed term, in an Essay, now preparing for the press (Aug. 1826).

OYLET. *Œillet*, Fr. A loop-hole, or window of small dimensions. Caen stone for oylets is noticed among building materials in the Rolls of St. Stephen's Chapel, in Smith's Westminster, p. 207.

P

PANE. *Pan*, *paneau*, Fr. A piece of glass for a window; a light or bay of a window; the side of a spire or tower; the whole front of a building; each side of a square court or cloister.

PANEL OF PANNEL. *Panellum*, Low Lat. A sunk or indented compartment, generally surrounded with ornamented mouldings. Also used in the same senses as *Pane*.—See Will. of Worcester, Itin. p. 282. See Plate No. 74 in list, and Index.

PARAPET. *Parapetto*, Ital. (breast high). A low wall to guard the sides of a bridge, the roof of a building, &c. When wrought with open work it is said to be pierced, and if interrupted by embrasures it is styled embattled.

PARGET. To plaster a wall. Plasterers and masons are still called pargeters in the west of England, though the word parget is generally obsolete. It seems to be remotely derived from the Latin *paries*, a wall. "*Pargetting*," says Nares, "was the fine finishing plaster." "*Opus albarium*—white liming worke, or pargetting worke."—Abr. Fleming, Nomenclature, p. 198. b.

PARLOUR, PARLER. *Parloir*, Fr. A room in a convent for the reception of visitors. "*A Gall. Parler*, i. locus interior, ubi sermones committuntur."—Minshew.

PARVIS. *Parvus*, Lat. (small). Dim. Church. A porch or portico of a church.—See Whitaker's History of St. German's, vol. i. p. 155, &c. The *parvis* was a place where schools were kept, and courts of law sometimes held.

PATAND. "*Reredoses* of timber, and *Patands* of timber" are mentioned as the materials or furniture of desks in the Beauchamp Chapel.—See Architect. Antiq. vol. iv. p. 11.

PATERA. Lat. An ornament of classic architecture, so called from its resemblance to a shallow vessel or dish used by the ancients at their sacrifices. Windows in the pointed style sometimes have similarly shaped figures, decorating the wall on each side, as at Malmesbury Abbey Church, &c.

PAVEMENT. *Pavimentum*, Lat. Flooring of stone, marble, or brick. Stones or marble of different

colours are sometimes disposed in various artificial figures in the pavements of churches. For an account of the curious mosaic pavement in the choir of Westminster Abbey, see Brayley's Hist. of Westminster Abbey, vol. ii. p. 39.

PAVEMENT (MOSAIC). See MOSAIC WORK.

PENDENT, PENDANT. *Pendant*, Fr. *Pendens*, Lat. Pendants are those ornamental drops which appear to be suspended, or to hang from the vaulted and other roofs of buildings in the latest pointed style.—See the plates of Henry the Seventh's Chapel in Arch. Antiq. vol. i. In some ancient writers the springers of arches resting on shafts or corbels are thus termed.

PER-CLOSE, or PAR-CLOSE. A closet. A "*parclose* of timber about the organ loft" is mentioned in the Records of Beauchamp Chapel.—See Architect. Antiq. vol. iv. p. 11.

PERPENT-STONE, PERPENDER, PERPIN. *Perpins*, *Perpeigne*, Fr. A long stone, intended to reach through a wall, so as to be visible on both sides, and therefore wrought and smoothed at the ends.

PERPEYN-WALLS. Probably walls finished alike on both sides. The term is applied to two walls dividing the body from the ailes, in Fotheringhay Church.—See Monasticon, vol. iii.

PERTICÆ. Lat. Perches, or beams placed behind and at the sides of altars, whence reliquaries, &c. were suspended at the great feasts.—Du Cange Gloss. in Verb.—Decem. Scriptor. col. 1300.

PIER. *Πύξ*, Gr. *Pierre*, Fr. A column, or mass of masonry for the support of superincumbent walls, and placed between two arches or windows.

PILLAR. *Pilier*, Fr. *Pilar*, Sp. A general term for a column, whether short and massive, like those of Norman architecture, or slender, lofty, and composed of several shafts, as in the Pointed style.

PINNACLE. *Pinnaculum* and *Pinna*, Lat. A conical piece of masonry or timber used at the extremities and summits of angular buildings; and, in a secondary sense, an ornamental plume. A turret, spire, or tall pyramidal ornament; the larger kinds of which were erected on towers, or buttresses, and the smaller on tabernacles, shrines, and canopies. See Plate No. 71 in list, and Index.

PISCINA, Lat. A stone basin, or cavity, with niche, generally near an altar, for the use of the priest previous to the celebration of mass, &c. It was furnished with a pipe to carry off waste water. There were double Piscinas.—Lysons's Magna Britannia, vol. ii. p. 61. See Plate No. 75 in list, also Index.

PIX. *Pyxis*, Lat. A box or shrine, sometimes

- called a tabernacle, and intended to contain the host, or consecrated wafer, suspended under the ciborium, or canopy of the altar. The Pix was usually of chased work, gold or silver, set with precious stones.—Carter, in *Gent. Mag.* 1804, P. i. p. 524; and Nares's Glossary.
- PLATTE, PLOT, or PLAT.** A plan or model.—*Archit. Antiq.* vol. i. F. 5, and vol. ii. 17.
- PLINTH.** Πλινθος, Gr. A square member, forming the projecting foundation of the base of a pillar or tomb.
- POMEL.** From *Pomum*, Lat. an apple. A globular protuberance or knob, terminating a pinnacle or similar ornament.
- PORCH.** *Porche*, Fr. *Porticus*, Lat. A small building attached to a church, including the door-way, and having sometimes above it an apartment used as a school or vestry.
- PRESBYTERY.** *Presbyterium*, Lat. Πρεσβυτεριον, Gr. The part of a church appropriated to the officiating priests. It consisted of the choir and other eastern portions of the edifice.
- PRIORY.** A monastery under the government of a Prior. Alien priories were cells, or small conventual establishments, belonging to foreign monasteries. They were suppressed in England, and their revenues seized by Henry V.
- PULPIT.** *Pulpitum*, Lat. A superior desk, or inclosure, with a raised seat and canopy in a church, whence the officiating clergyman delivers his sermon.—See List of Pulpits, Appendix No. IV.
- PURFLED.** Ornamented with carving, resembling embroidery, lace-work, fringes, or flowers.—See *Arch. Antiq.* vol. i. p. 3. From the French *pourfiler*, to embroider. *Purfled-work*, in modern parlance, as applied to architecture, signifies the richly sculptured borderings of monumental canopies, niches, tabernacles, &c.
- Q
- QUADRANT.** A quadrangular court, or cloister, is thus termed in old surveys and other documents.—See the Will of Henry VI.
- QUARREL.** *Carreau*, Fr. A square or lozenge shaped piece of glass, for windows. The word is also used to denote a stone quarry; "probably," says Nares, "from the stones being squared at it."—See Account of Louth Spire, in *Arch. Antiq.* vol. iv. p. 2.
- QUARTER.** A square pannel.—See *Arch. Antiq.* vol. iv. 12.
- QUATREFOIL.** *Quatrefeuille*, Fr. A term generally applied to pannels with mouldings continued round four half circles.
- QUOIN.** See *Coin*.
- R
- REFECTORY.** *Refectorium*, Low Lat. The eating room or apartment of a monastery, or convent, in which the monks and nuns took their meals.
- REREDOS, REREDOSSE.** *L'arrière dos*, Fr. A screen or division-wall, placed behind an altar, rood-loft, &c. in a church. *Reredoses* of timber behind the seats are specified among the carpenters' work in the account of Beauchamp Chapel.—*Arch. Antiq.* vol. iv. p. 11.
- RESPOND, RESPONDER, RESPOND.** A pilaster or half column placed against a wall, in a situation to correspond with another pilaster or pillar. From the Latin *Respondere*, to answer.—See Contract for building Fotheringhay Chapel, in *Dugdale's Monasticon*, vol. iii. and also Directions for building Eton College, in the Will of Henry VI. in *Nichols's Collect. of Royal Wills*, p. 295, 296, 297.
- RESSANT, RESSAUNT.** A term employed by William of Worcester (*Itin.* 220, and elsewhere) in describing mouldings of doorways, supposed to have been of the ogee form.
- RIB.** Rib, Sax. A lineal projection from the surface of a groined roof, dividing it into compartments, or arranged so as to form tracery, more or less complicated.
- ROOD-LOFT.** Rode, Sax. a cross. A gallery between the nave and choir in churches, in front of which, towards the nave, stood the rood, or cross, and images of saints. Organs have frequently been placed in the rood-lofts of English Cathedrals.—See *Staveley's History of Churches*, p. 199.
- ROOD-TOWER, ROOD-STEEPLE.** The building at the intersection of the nave and transept of a church, which covered the rood-loft, &c.
- ROSE-WINDOW.** A circular window, with compartments of mullions or tracery branching from a centre. Also called a *catherine-wheel*, or *marygold window*.
- S
- SACRISTY.** From *Sacrista*, Lat. a sacristan or a keeper of sacred vestments and utensils. A strong room attached to a church in which the said vestments, &c. are deposited.
- SCREEN.** *Ecran*, old Fr. Screens are partitions (generally wrought with rich tracery, and having the upper compartments perforated) placed before small chapels and tombs, or behind the high altar, separating it from the ambulatory and other parts: occasionally, also, we find them at the sides of choirs, as at Exeter. In ancient parochial churches

- we occasionally meet with oaken screens, richly carved, dividing the nave from the chancel.
- SCUTABLES.** A term found in the Records of St. Stephen's Chapel, in Smith's Westminster, p. 207. "Pieces of Caen stone wrought for *scutables* for the new alura." "*Sencrestes* for the said alura," are mentioned in the same page.
- SCUTCHEON.** *Escoccheon, Ecusson, Escusson*, Fr. A shield for armorial bearings.—See Records of the Beauchamp Chapel, in Arch. Antiq. vol. iv. p. 14, for a memorandum of a contract of Bartholomew Lambespring, goldsmith, engaging to make fourteen *schutcheons* of the finest latten, to be placed about the tomb of the Earl of Warwick. *Latten* was certainly of different proportions of metal in its compound, and of higher value than common brass. The *finest* latten was probably that which approached the highest to a gold colour. In the contract for building Fotheringhay Church, the term *scutcheon*, or *scoucheon*, is used apparently to signify a compartment of the exterior of a tower, perhaps from its bearing some resemblance to a scutcheon of arms, or shield.
- SET-OFF.** A sloping face of masonry marking the divisions of a buttress.
- SEVEREY.** Probably from *separare*, Lat. The indenture for executing the roof of King's College Chapel, Cambridge, divides the vaulted roof into twelve severeys. The term is also applied to a division of the scaffolding.—See Architect. Antiq. vol. i. p. 13. Will. of Worcester, in describing the cloisters of Norwich Cathedral, mentions "*le civers*," and "*les civerys*," a compartment.—Itin. p. 302.
- SHAFT.** *recept*, Sax. *Schaft*, Belg. Properly that part of a column included between the base and capital. In pointed architecture it frequently signifies one of the small pillars, or boltels, forming a clustered column surmounting it. The term is obviously borrowed from archery.
- SHRINE.** *Scrinium*, Lat. A case or box for the relics of saints; and applied, metaphorically, to a tomb. The altar itself is sometimes called a shrine.
- SHROWDS (the).** A term applied to the parish church of St. Faith, in the crypt under St. Paul's Cathedral, London. Other subterraneous vaults are also called *shrowds*, or *croudes*.—See Nares's Glossary, art. *Shrowds*.
- SILL, or CILL.** *Syl*, Sax. The lower horizontal part of a door or window frame.
- SLYP.** A passage between two walls.—Will. of Worcester, Itin. p. 192. A passage on the south side of Winchester Cathedral is thus termed.
- SOLAR, SOLARY, SOLYER.** *Soller*, Dutch. *Solarium*, Lat. A light, upper room. The term occurs in this sense in the Golden Legend, xix. 6.
- SOURSADDEL REREDOS.** The Records of St. Stephen's Chapel, in Smith's Westminster, mention "beech boards, eight feet long each, to cover the *soursadel reredos* in the east gable," p. 185.
- SOUSE, Fr.** support, or under prop. A term employed in the contract for repairing Westminster Hall, in the reign of Richard II.—Rymer's Fœdera, vol. vii. p. 794. *Sources* of marble are mentioned in the Records of St. Stephen's Chapel, in Smith's Westminster, p. 207.
- SPANDREL, SPANDRIL.** The angular space between the outside of an arch and a square frame including it. In the later varieties of the pointed style the flat arches of doorways are surmounted by square mouldings, and the included spandrels are often much ornamented. Probably from *span*. See Index, and plate of pannels and spandrels, No. 74.
- SPIRE.** *Spera*, Low Lat. A central obelisk, or lofty pyramidal building raised on the top of a tower.—See Plate of Spires, &c. No. 85, 6 in list.
- SQUINCH.** In the Records for building of the Spire of Louth Church is a memorandum of money paid "for 100 foot *achlere* and *squiches* of 18 inches high, and 15 at the least."—Archit. Antiq. vol. iv. p. 3. See ASHLAR.
- STAGE.** *Etage*, Fr. A floor or story of a building.
- STALL.** *Stal*, Sax. An elevated seat in the choir or chancel of a church appropriated to an ecclesiastic; like the prebendal stalls in a cathedral. The moveable seat of an ancient stall was generally turned up when in use.—See Archit. Antiq. vol. iv. p. 15. Such stalls had sometimes desks and canopies. The sub-sellia of ancient stalls are generally ornamented with grotesque and other carvings. See MISERERE.
- STANCHEON.** *Estançon*, Fr. The perpendicular mullions or upright bars of a window or open screen. A prop, stay, or support.
- STEEPLE, STEPYL.** *Stypel*, Sax. A campanile or bell-tower. The terms *tower-steeple*, *spire-steeple*, and *rood-steeple*, occur in old accounts of churches. See contract for Fotheringhay church. The words *tower* and *steeple* are indiscriminately used: but it would certainly be advisable to apply the former to buildings without a spire, and the latter to the tower and spire united.
- STORY.** *Στιγίον*, Gr. A single floor of a building, or a series of apartments on the same level. Hence *clere-story* and *over-story*. *Istoria* and *historia* are used in this sense by Will. of Worcester and a few other early writers.

STORY-POST. Upright timbers, placed in the story of a building to support floors, are called *story-posts*, and sometimes in old writings *prick-posts*.

STOUP. A basin for holy water, in a niche at the entrance of a Catholic church. In the will of Thomas Beaufort, Duke of Exeter, dated 1426, is mentioned a "holi-water *stoppe* de argento pro aqua benedicta cum aspersorio de argento."—Nichols's Royal Wills, p. 253.

STRING-COURSE. A narrow moulding continued along the side of a building.

STUMP. A term provincially applied to Boston Tower.

SUMMER. *Sommier*, Fr. A beam. See *Breast-summer*.

SURBASED-ARCH, SURBAST-ARCH. An obtuse pointed arch, the centres of which are below its base.—See Gough's Sep. Mon. vol. i. 53, Pl. xvii.

T

TABERNACLE. *Tabernaculum*, Lat. A canopied stall or niche; an arched canopy over a tomb; a cabinet, or shrine, ornamented with open work.

TABLE. *Tabula*, Lat. A flat surface projecting from a wall. See *Bench-table*, *Corbel-table*, *Earth-table*, and *Water-table*.

TABLET. Rickman uses this term to denote projecting mouldings or strings, among which he includes the *cornice* and *dripstone*.

TESTER. A flat canopy over a pulpit, tomb, &c. From *Teste*, Fr. the head. *Testiera*, Ital. The tester of a bed is termed *capitz*, from the Latin *caput*, the head, in the will of Edward the Black Prince. See Nichols's Royal Wills, p. 72. But the word tester is evidently derived from the French *teste*, i. e. the head; and the *teston* or *testoire* (*petite teste*) a silver coin of the value of twenty sous, struck under Louis XII. was so named from being marked by a bust of that king. The flat canopy over some tombs, as Queen Eleanor's at Westminster, is called tester in old writings. See Appendix No. VI.

THRONE. *Throne*, Fr. *Thronus*, Lat. The ornamented seat of the bishop in a cathedral. The inthronization of a bishop, or the ceremony of his first taking his seat, was anciently conducted with great pomp and solemnity, not unmixed with the revelry of the banquet.

TOR. *Top*, Sax. A tower or steep eminence. Stow, in his "Annals," uses the word in the latter sense. It is still retained as applied to hills in Somersetshire and Derbyshire:—Glastonbury *Tor*, and Mam *Tor*. The crests of both those eminences, it is supposed, were originally fortified.

TORUS. *Tópos*, Gr. (a rope). A cylindrical moulding round a column, and chiefly used in the mouldings of bases.

TOWER. *Tour*, Fr. *Turris*, Lat. A circular, square, or multangular building, rising above the roof of another edifice; sometimes crowned with a lantern, or terminating with battlements and pinnacles.

TRACERY. A modern term used to denote the ornamental work in the heads of windows, formed by the intersections of mullions, &c.; or in vaulted roofs by the intersections of stone ribs. Screens, tabernacles, &c. are likewise similarly ornamented.

TRANSEPT. *Trans-septum*, Lat. A cross-aisle, or transverse portion of a church, between the nave and choir, and projecting beyond both. Warton, Gough, and others use the phrases *north transept* and *south transept*, considering each as one arm of the cross-aisle.

TRANSOM. **TRANS-SUMMER.** A horizontal or transverse portion of a window-frame, either in stone or wood.

TRAVERSE. A gallery or loft of communication, in a church or other large building. Probably from the French *à travers*, across, &c. The same appellation was also given to occasional temporary erections at coronations and other important ceremonies, made for conveniently crossing from one part of a building to another.

TREFOIL. *Trifolium*, Lat. An ornament or moulding resembling trefoil, or three-leaved clover.

TRELLECE. *Treillis*, Fr. Lattice-work of wood or metal, in screens or doors.

TRIFORIUM. Lat. The space between the ailes of a church and the clerestory, with open arches towards the interior.

TURRET. *Turris*, Lat. A tower of small diameter proportioned to the height, often containing a staircase, and sometimes terminating in a small spire.

V

VANE, FANE, or PHANE. A plate of metal shaped like a banner (and occasionally of a shield of arms, or an heraldic animal, or supporter,) fixed on the summit of a tower or pinnacle, and turning on a spindle to shew the direction of the wind. Minshew says that *Fahn* in Teutonic means a standard. The ancient vanes of most churches represented a cock, in reference to the fall of St. Peter, and intimating the necessity of watchfulness and humility. Hence vanes of whatever kind, from the sportsman and his dog on the squire's mansion, to

the grasshopper on the Royal Exchange, and the dragon on Bow spire, are still called weather *cocks*.
VAULT, VAULTING. *Volta*, Ital. An arched roof, formed of stone or brick; or of timber and plaster, in imitation of masonry. William of Worcester, writing in Latin, uses the term *volta*, and in some old authors we find *vawte* and *voute*. In the records of St. Stephen's Chapel, in Smith's Antiquities of Westminster, the terms *vonsure*, perhaps misprinted for *vousure*, and *vosura*, are used to denote vaulting.

VIDIMUS. A pattern or design for a painted glass window.—Archit. Antiq. vol. i. H 16.—Probably from this Latin word being put to a design, signifying that it was approved and intended for execution.

VICE. *Vis*, Fr. A winding or spiral stair-case is thus termed in the contract for building Fotheringhay Church, in Dugdale's Monasticon. The words "*le vuz*" and "*le viç*" occur, apparently in the same sense, in the Records of St. Stephen's Chapel, in Smith's Westminster, p. 186, 187.—*Escalier à vis*, Fr. means a winding stair-case. *Vis* is a screw; and hence the application of the term to a spiral ascent.

VOLUTE. Lat. *Volutus*, participle of *Volvo*, to roll. The scroll or peculiar ornament of the Ionic capital, in Grecian and Roman architecture is so called; and the term may be applied to a rude imitation in some Norman capitals.

W

WALL-PLATE. A piece of timber on the top of a wall, on which are fixed the rafters for the roof.—Will. of Worcester, Itin. p. 282.

WATER-TABLE. A string-course moulding, or other projection, with an inclined upper surface to carry off water.

WEEPERS. Small sepulchral statues. In the abstracts of the contracts for making the tomb of Richard Beauchamp, Earl of Warwick, published in Archit. Antiq. vol. iv. p. 13, mention is made of "Images embossed of Lordes and Ladies in divers vestures, called *weepers*, to stand in housings," about the tomb.

WHISPERING GALLERY. Both the circular gallery in the dome of St. Paul's, and the octagonal passage within the wall at the eastern termination of the choir in Gloucester Cathedral, have acquired this appellation from the quickness and facility with which whispers and low sounds are transmitted through their whole extent. In the old play of Albumazer, quoted in Nares's Glossary, p. 204, the whispering gallery in Gloucester Cathedral is poetically termed 'Gloucester's *listening wall*.'

Z

ZIG-ZAG. A term now generally applied to an angular kind of moulding, in Saxon and Norman architecture, resembling the heraldic *chevron*. Vide **CHEVRON**.

An Index

OF REFERENCE

TO ARCHITECTURAL MEMBERS AND SUBJECTS

COMPRISED IN

THE PLATES AND LETTER-PRESS OF THE FIVE VOLUMES

OF

“ THE ARCHITECTURAL ANTIQUITIES OF GREAT BRITAIN.”

THIS Index has been drawn up to facilitate the researches of those Architects and Antiquaries who may require hints or information on any of the subjects to which the terms respectively relate. If the arches, door-ways, windows, and details in the engravings of this work, are not sufficiently large for working drawings, they are at least calculated to guide the well informed Architect; and will point out to those of less experience, forms, proportions, and members, which, with a little taste and skill, may be judiciously appropriated to any practical purpose.

Although much labour and care have been devoted to the compilation of this Index, with a view to render it novel, useful, correct, and copious, it is feared that some errors and omissions may still be detected.

A general Index to the Fifth Volume is given separately; and these two, with the *List of Engravings*, will mutually illustrate each other, and jointly point out every passage and subject contained in the five volumes. It was my intention to have printed, in this place, an *Architectural Index* to the “CATHEDRAL ANTIQUITIES,” similar to the present; as that work contains an extensive series of illustrations, in plan, section, and elevation; but I am obliged to postpone this part of my plan.

DIRECTIONS.—Roman capitals refer to Volumes, as I. II. III. IV. and V.:—the Arabic numerals to the pages of each:—the signature letters and figures, as B, 2. c, 4, &c. to the pages of Vol. I. which is not regularly paged:—No. and numerals following, refer to the list of plates and pages in Vol. V.

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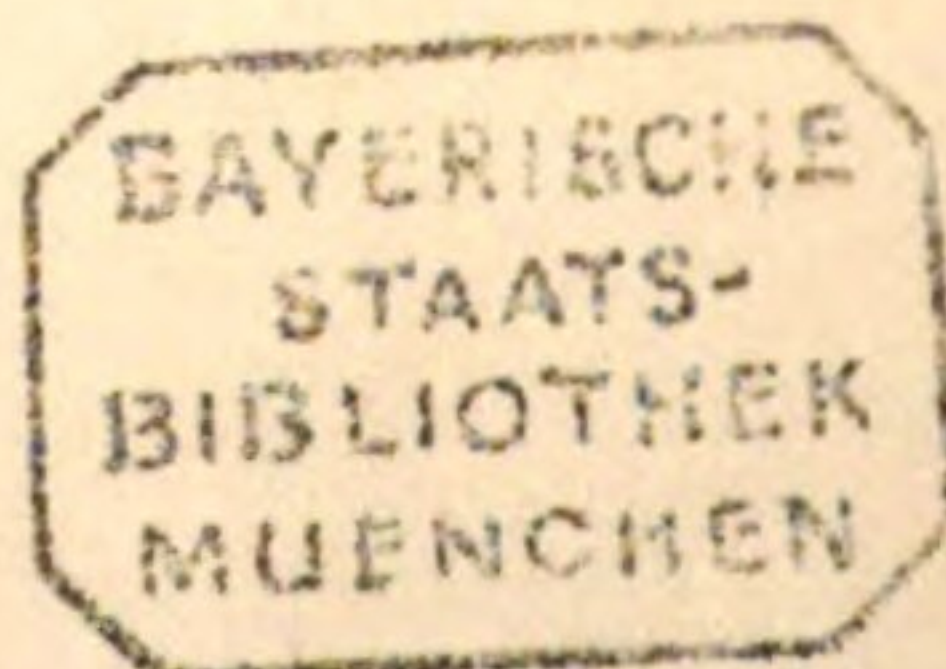
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FINIS.

E. and C. Whittingham, Chiswick.



ERRATA.

THE Reader is solicited to make the following corrections, &c.

Page 22, line 23, *for* Roman, *read* Norman.

— 35, — 5, from bottom, *read*, have discussed.

— 80, — 1 of note, *for* Kerrich, *read* Willson.

— 80, — 3, *Vesicapiscis*, *read* *Vesica Piscis*.

— 86, — “The principles of English architecture” is the production of Mr. John Kendall of Exeter.

— 110, — *for* Wheeler, *read* Wheler.

— 94, — 14, *for* Norman building, *read* Norman ornament.

Dele note in page xxxi of Appendix.

The Reader is desired to number the prints to correspond with the printed list in the first sheet, which will facilitate references.

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is requested to observe the following directions for the arrangement of the sheets, &c.

If the volume be bound to form a distinct work, separate from the former four volumes, the engraved and printed titles for CHRONOLOGICAL ARCHITECTURE are to be placed at the beginning—afterwards the Dedication—Preface *a*, and Analytical Table *b*—List of Engravings;—Leaf of Introduction, with initial, letter A:—Sheets regular from B to K K. Appendix b to the end. The prints had better be placed before the Appendix, near the end of the volume. If bound as *Vol. V. ARCHITECTURAL ANTIQUITIES*, the proper engraved and printed titles to be substituted for those above named, and the printed sheets to follow, as directed in the volume above.









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